Paramount Pictures

AUGUST 1922

JANUARY 1923

Prepared Especially for

Sid Grauman

With the Compliments of

JESSE L. LASKY

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY

FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVENUE, NEW YORK

JESSE L. LASKY
VICE PRESIDENT

May 1, 1922.

Mr. Sid Grauman,
Grauman's Theatre,
Los Angeles, Cal.

My dear Sid:-

We are proud and very enthusiastic over our layout of productions for the six months starting August first.

Knowing your deep interest in our productions, and in appreciation of the spirit which you have always accorded me, I am sending you an especially inscribed copy of this new booklet just off the press.

My best wishes go with it.

Sincerely and cordially,

Jesse L. Lasky

FIRST VICE PRESIDENT

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FOREWORD

THIS booklet, in our opinion, marks a great forward step in the marketing of motion pictures.

It sets before you, as a buyer, the product you are asked to purchase, in a new, novel and more finished form.

It marks a milestone in the making and distributing of pictures, because it gives to you, the exhibitor, for six months ahead, a definite and known source of supply for a definite number of productions—productions which represent, on the average, in our opinion, the very highest quality that has ever been attained by ourselves or any other organization.

The most dangerous position an exhibitor can be in today is to trust to luck that he will secure during the year enough good pictures to make it possible for him to operate safely and at a profit.

More and more it is becoming essential that theatre investments, representing in many cases millions of dollars, be protected by identifying themselves with a *well-known and trusted* source of supply,—a source of supply that will not fail them, no matter how hard conditions may become,—a source of supply that will continue to turn out better pictures than ever before,—a source of supply that will never resort to cheaper negatives in an effort to solve a problem in a market that responds only to better quality than it ever had before.

This Organization has not attempted to meet the problems of the past year by reducing its negative investments. We believe that this is the most precarious experiment that can be made.

The producing end of this business has been put to a severe test during the past twelve months of depressed times. We know now, as you the exhibitor know, that the making of good pictures is not accidental.

Consistently good product can only come from one thing—a *consistently good organization.*

We believe that in the next year the public will respond only to pictures that are better than we have ever had in our history.

We believe that the motto for this coming year will be "*how good is the picture.*"

We believe that the producer who makes it possible for the exhibitor to live and make a profit will be the producer who puts enough brains and money into his productions to make them superior to anything he has ever given the exhibitor and at a price that is mutually fair to both sides.

We believe that the best and only form of professed friendship for the exhibitor that means anything to him is to give him pictures that will allow him to make money no matter how conditions may be.

And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today.

ADOLPH ZUKOR

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Pledge to American Exhibitors

IF a long and faithful service devoted to the cause of better pictures has won your respect and confidence, as I earnestly hope to be the case, I gladly risk losing your good will and such reputation as I may have achieved, in stating that the productions described on the following pages represent the motion picture art at its zenith and in its hour of triumph!

My pledge to you is that these productions being the result of an expenditure of unlimited money and brain effort on the part of the most brilliant group of directors, authors, scenario writers, stars and supporting artists, art directors and camera men ever gathered together in one organization, all working in harmony and with the utmost enthusiasm, surpass any group of productions so far given to the public in the history of our industry.

In planning this product, we have striven for box office values, highest merit in story, the greatest number of distinguished players possible to cast in one photoplay, perfection in direction, photography and titling and, finally, for clean pictures fit for presentation before the highest type of American audiences.

These pictures will surpass any similar pictures ever released, each picture representing the greatest effort of which we are capable. You can book all of them, feeling you have secured the best product obtainable in the industry.

The combination of values as evidenced in these productions is my prescription for your prosperity.

JESSE L. LASKY
First Vice President
In Charge of Production

The Stars and Directors of America's Finest

PARAMOUNT

STARS who have armies of admirers!

Directors whose reputations are built on scores of successes!

These are the famed bearers of Paramount's great banner, each a great artist, each dedicated to better pictures!

Some have played in Paramount Pictures or directed Paramount Pictures, throughout their brilliant careers.

Some have been attracted to Paramount by the lure of a *world-wide* audience.

The greatest screen artists naturally seek the greatest field for their genius—the plots of the most famous authors, the unique equipment of the biggest organization.

Like a precious stone their genius requires setting.

Paramount sets it.

Whatever the type of story, whatever the requirements of acting, Paramount has the stars and directors to fill the bill. You are assured of a box-office draw with these names in any Paramount Picture you show.

Entertainment
PICTURES

The World's Greatest for the Casting of

Array of Talent Motion Pictures

THIS is the great pool of dramatic genius into which Paramount dips for perfect casts.

For the stars of tomorrow watch Paramount players!

The great Paramount stars and the great Paramount stock company out of which all-star casts of supporting players are drawn, constitute an organization that has taken years to build up. Today, it represents the largest and, by all odds, the most famous group of artists in the entire amusement world.

Big names are essential to box-office success. Study in this book the product offered to you. Look at the story-values, the directors and above all the stars and supporting artists. You will find in many cases two and three top-rank stars in one picture; you will find leading men and women whose very names are of the utmost value to you.

In the pictures you contract for, you need never fear for the casts. No matter what the parts to be played, there is always available with Paramount, artists of the greatest popularity, ready to fit into any production. Check this up with the casts you see in this book. You are guaranteed success!

JESSE L. LASKY ——— PRESENTS

Wallace Reid

IN

"The Dictator"

Supported by Lila Lee

HERE you have a story in the finest vein of the master of romance—Richard Harding Davis—woven into a thrilling picture. Written by the man who gave the world "Soldiers of Fortune," the "Van Bibber" stories, "White Mice," "The Bar Sinister" and a score of others.

Packed with action—fights with bandits—heroic struggles for futile causes—thrilling rescues of beautiful women.

Wallace Reid in one of the most dashing rôles of his career—an American devil-may-care seeking pulsing adventure, not particular as to what it is so long as there is risk and love. Lila Lee is leading woman, and looking more beautiful than she has ever looked.

James Cruze, who made "Is Matrimony a Failure?", in directing, has put punch after punch into the picture. You'll remember what a wonderful success he made of Reid in "The Valley of the Giants." He has more than duplicated it in "The Dictator."

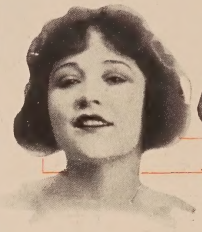
For the correct atmosphere the entire company journeyed many miles away on locations. This has invested the picture with high-powered action.

But above all it is filled with the two most popular appeals in pictures today—melodramatic comedy and real love-romance.

Cast Includes

Brooke Travers	Wallace Reid
Juanita Rivas	Lila Lee
Carlos Rivas	Theodore Kosloff
Chauffeur	Walter Long
Don Juan	Sidney Bracey
General Campos	Kalla Pasha

From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.



A STORY of shipwreck, the south seas, Honolulu nights and desert islands. Written by the author of "The Man Who Came Back"—a man who knows the seas as no other living writer does.

Miss Compson is in the most varied rôle of her career in this. Starting in San Francisco, switching to Honolulu, and to a lonely South Sea Island, her part calls for the wearing of beautiful gowns and picturesque costumes.

There are two very popular leading men for additional exploitation of this picture, Richard Dix and John Bowers.

The shipwreck, in which the heroine runs the boat against the rocks, is one of the most realistic ever filmed. The scenes in the Honolulu dance-hall are sensational and unusual. And the story's a knockout —a romance in which the girl travels half around the world to rescue the man she loves.

The production was directed by Philip Rosen, who made Wallace Reid's big success, "Across the Continent."

ADOLPH ZUKOR——————PRESENTS

Betty Compson

IN

"The Bonded Woman"

by John Fleming Wilson directed by Philip Rosen
adapted by Albert Shelby LeVino

based on the Story "The Salvaging of John Sumner" by John Fleming Wilson

JESSE L. LASKY PRESENTS

May McAvoy

IN

"The Top of New York"

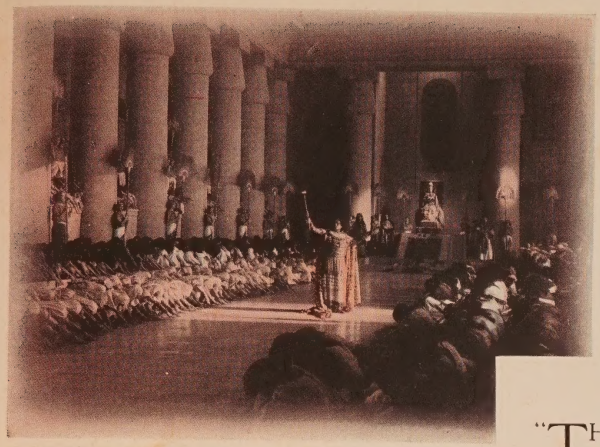
HERE'S beautiful May McAvoy in a real picture. A great heart-interest drama of the rooftops of New York. A drama that has its answer in the hearts of all of us.

This picture possesses every attribute that makes a successful picture, being particularly strong in sentiment and wholesomeness, and for this reason it will receive a great deal of word-of-mouth advertising.

May McAvoy plays the rôle of a little dancer who supports a worthless uncle and an invalid brother, and who struggles unaided to happiness and love. She does far finer work in this than in "Sentimental Tommy" and in her star pictures. The little brother is played wonderfully by Mickey Moore.

It was directed by the late William D. Taylor, who made "The Green Temptation," "Huckleberry Finn" and numerous other box-office successes. Sonya Levien, the author, wrote it especially for Miss McAvoy.

The star appears as a doll manikin in some scenes and wears numerous delightful dance gowns. Beautiful settings and photography combine to please the eye. The cast includes Mary Jane Irving, who was seen in "The Cradle," and declared by many to be the best child actress on the screen.



HAMILTON THEATRICAL CORP. —— PRESENTS

"The Loves of Pharaoh"

WITH

Emil Jannings – Dagny Servaes – Harry Liedtke

an Ernest Lubitsch production

"THE Loves of Pharaoh," which exceeds all other motion pictures in spectacle and elaborateness of sets, has run all winter long at the Criterion, New York, to crowded houses.

All of the New York papers were unanimous in giving it praise. The New York *Journal* said: "Superlatives cannot do it justice."

Its reputation has reached far out from New York and the public is anxious to see this great love drama.

It contains the biggest sets ever made, and the biggest crowd scenes ever staged.

This is the master-work of Ernest Lubitsch, director of "Passion," "Deception" and other enormous spectacles. The acting of Emil Jannings as Pharaoh has never been surpassed on the screen.

A marvelous cast enacts this heart-story of the past. Dagny Servaes, one of the most beautiful women in Europe, is leading woman. Others are Paul Wegener, creator of "The Golem," Emil Jannings, the king of "Deception" and "Passion," Harry Liedtke and Lydia Salmanova.

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"Her Gilded Cage"

A Sam Wood Production

THE story of a dancer who fought and conquered temptation, this picture reveals Miss Swanson in some of the most dramatic situations, and some of the most striking gowns, ever devised.

It is the most elaborate of all Miss Swanson's productions, containing many spectacular cabaret and dance hall scenes, staged with surprising grandeur.

The story takes the audience backstage, into the life of a public favorite, and should be even more popular than "Footlights," which was on the same general theme.

Cast Includes

Suzanne Ornoff.....Gloria Swanson
Arnold Pell.....David Powell
Jacqueline Ornoff.....Anne Cornwall
Gaston Petitfils.....Charles Stevenson
Bud Walton.....Walter Hiers
Lawrence Pell.....Harrison Ford

A Sam Wood Production, by Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.

It is adapted from the successful play by Ann Nichols, and was produced by Sam Wood, who made "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark."

There will be a wealth of exploitation aids provided for this luxurious picture.

Don't overlook the names in the great cast —Harrison Ford, David Powell, Walter Hiers and others.

Famous Players-Lasky Corporation
presents

"THE VALLEY OF SILENT MEN"

with Alma Rubens

from the story by James Oliver Curwood

directed by Frank Borzage

created by Cosmopolitan

HERE'S a sure winner—a story by James Oliver Curwood, author of "The River's End"! That was one of the big box-office pictures of the season. But this is even better.

For real story value this is unquestionably the greatest property Cosmopolitan has ever had, and when produced with all the lavishness of sets and cast that distinguishes these pictures, it is bound to be an outstanding hit.

The story deals with Sergeant Kent, of the Northwest Mounted, who, when he thinks he is dying, tells a story that brands him as a murderer and lets the guilty man go free. Then—he recovers—and death by hanging stares him in the face!

Over 1,500,000 copies of this book have been sold. No author has a larger or more loyal following than Curwood.

Alma Rubens, leading woman of "Humoresque", "The World and His Wife" and "Find the Woman", plays the lead in this, heading a great cast.

Frank Borzage, director of "Humoresque", has realized all the thrilling possibilities of the story, and turned out another masterpiece.

The whole company spent many weeks in the north amid the most colorful and picturesque scenes in filming this picture!

James Oliver Curwood

"The Siren Call" is a drama of the northwest which will live long in the history of the screen, for it has every attribute which makes for a great picture.

A GREAT and forceful epic of the great northwest—of the loves and passions of the eternal snows and the dance halls—a picture of fire and thrills and beauty.

Dorothy Dalton brings all of the dash and tempestuousness which characterized her in "The Flame of the Yukon," "Flare Up Sal," Cecil B. DeMille's "Fool's Paradise" and "Moran of the Lady Letty."

An Irvin Willat production signifies that into the picture have gone those elements which made "Behind the Door" one of the greatest masterpieces the screen has ever produced.

The story is an original by J. E. Nash. It sweeps swiftly along to the most astounding and thrilling climax seen in a long time.

Mitchell Lewis, who will be remembered for his splendid work in "At the End of the World," is a prominent member of the cast and David Powell is leading man.

An Irvin Willat Production

ADOLPH ZUKOR——————PRESENTS

"The Siren Call"

WITH

Dorothy Dalton

David Powell and Mitchell Lewis

JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"While Satan Sleeps"

HERE is a real special!

A strong and wholesome story which gives Jack Holt one of the most compelling and highly dramatic rôles ever screened.

Adapted by Albert Shelby LeVino from the famous *Saturday Evening Post* story by Peter B. Kyne, it contains characters and situations that touch the heart of even the most "hard-boiled" audience.

It contains both comedy and pathos in profusion, and it is enacted by an excellent cast including Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

Joseph Henabery, who made "Brewster's Millions," "The Call of the North," and many other successes, is the director. This is a real picture and your patrons are going to give it high praise beyond any question of doubt.

By Albert Shelby LeVino, based on Peter B. Kyne's story "The Parson of Panamint." Directed by Joseph Henabery

"MANSLAUGHTER" is a Cecil B. DeMille Production in everything that that implies. Besides Thomas Meighan, Leatrice Joy and Lois Wilson, the cast will be one of the greatest in history, rivaling "Anatol."

The story is being produced by Cecil B. DeMille with one idea in mind: to make it the most spectacular box-office attraction his name has ever been connected with.

Alice Duer Miller's sensational story stirred profoundly the 2,500,000 readers of the *Saturday Evening Post* when it ran serially in that magazine. As a novel its sales and popularity rival those of "The Sheik."

The story deals with the reckless younger society set, so much in the public eye at present. The central figures are an arrogant society beauty, who kills a man in a motor crash, and the handsome young District Attorney, who, though he loves her, sends her to prison. There a new outlook on life dawns upon her.

By arrangement with the publishers of "Manslaughter," there is an attractive jacket advertising this picture on every copy of the book. Tie up with your local bookseller.

* * *

The next Cecil B. De Mille Production following "Manslaughter" is a picture that will deserve truly the title "extra super special *de luxe*." It will be not only the most luxurious and massive of all Mr. De Mille's creations but has a story theme of the most gigantic box-office value. Be sure to make arrangements for holding your bookings for this wonder-picture.

JESSE L. LASKY ——— PRESENTS

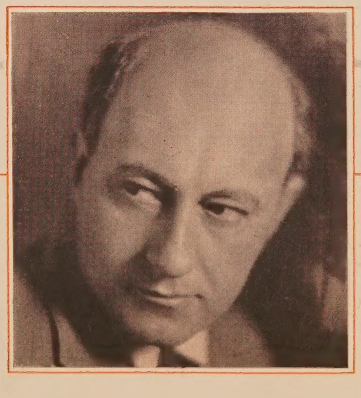
Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH Thomas Meighan, Leatrice Joy *and* Lois Wilson

Scenario by Jeanie Macpherson



HAMILTON THEATRICAL CORPORATION
PRESENTS

"The Mysteries of India"

UFA

A GREAT picture—massive in every detail—scenes, settings and story. Made on a scale of splendor and grandeur to thrill and amaze, and yet allow of fullest entertainment. One year and a half was spent in the making.

To ensure accuracy, a vast army of experts journeyed to India and their researches have resulted in the following:

Replicas of ancient temples built in their exact natural sizes, with all of their delicate ornamentations and centuries old trimmings.

Tremendous idols reproduced precisely as they are in the Land of the Rajahs, towering and awe-inspiring.

Entire streets built exactly as the travelers saw them, flanked with weird buildings and teeming with squalid peoples.

Such are the settings, and woven around them all is a compelling, thrilling story of mystery and intrigue, swift in action and colorful in treatment:

Fights with tigers, elephants and other denizens of India's jungles are mingled with a tale of Indian magic and mystery in an absorbing and fascinating manner.

A notable cast interprets the story, over fifty thousand people taking part.

Here is something different in the line of spectacular melodrama.

THIS is a Penrhyn Stanlaws production with a particularly brilliant cast headed by Bebe Daniels, a star in her own right; James Kirkwood, featured in "The Man From Home," "The Great Impersonation", and other successes; lovely Anna Q. Nilsson; and Adolphe Menjou who made such a hit as the King in "The Three Musketeers."

The story was adapted to the screen by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley, author of "Poppy."

A powerful domestic drama bristling with tense scenes and crashing climaxes is unfolded in the picture. The setting is the colorful region of the famous Kimberley diamond mines. The heroine—a fascinating young bride with a somewhat flirtatious disposition—allows her love for exquisite jewels to lure her into the clutches of an unscrupulous diamond king. She is rescued by her young husband in the nick of time, after startling adventures.

Penrhyn Stanlaws, the artist-director who has an unbroken line of box-office hits to his credit, never offered film fans such satisfying, appealing, and gorgeously produced entertainment as "Pink Gods."

JESSE L. LASKY ——— PRESENTS

A Penrhyn Stanlaws Production

"Pink Gods"

with Bebe Daniels, James Kirkwood

Anna Q. Nilsson and Adolphe Menjou

JESSE L. LASKY ——— PRESENTS

"The Old Homestead"

with Theodore Roberts

T. Roy Barnes, Charles Ogle, Fritzi Ridgeway

Directed by James Cruze

THOUSANDS and thousands of people want to see Theodore Roberts as a star. At last Paramount has been able to acquire a piece that fits this great character actor like a glove. At last we have a truly great special for the "Grand Old Man of the movies." Uncle Josh is a part he was born for.

And at last—a production of America's greatest play that is worthy of its immortal story! For fifty years "The Old Homestead" has held a unique place in the hearts of the people. Now it is put on the screen with all its greatness magnified.

This play is known throughout the world as positively the greatest heart-interest drama ever written. No one can see it and withhold the tears.

And what the stage could never do—the screen can do. Things that can only be described on the stage are shown magnificently on the screen.

Scenes include the greatest cyclone ever staged, in which actually a whole town is blown away, only the Old Homestead standing secure. Other great scenes show Reuben's trip around the world—into China's secret dens and through a hundred adventures.

Human, spectacular, perennially appealing, "The Old Homestead" is a classic that will break records everywhere.

Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julian Josephson. Supervision, Walter Woods

Famous Players-Lasky Corporation

Presents

"THE FACE IN THE FOG"

By JACK BOYLE

CREATED BY COSMOPOLITAN

BOSTON BLACKIE AND MARY, THE TWO BEST-loved crook characters in all fiction, never figured in a more exciting story than "The Face in the Fog."

Mystery, suspense, thrills and romance—it has them all in abundance. The story deals with a beautiful dancer who is pursued by a gang of bandits because she carries the Russian Crown jewels. How Blackie and Mary save her and bring the thieves to justice will keep your audiences at top pitch all the way through.

The story ran in the Cosmopolitan Magazine, and the picture is being produced with all the skill and lavishness that characterizes Cosmopolitan Productions.

Cosmopolitan has arranged for an all star cast on this production, headed by one of the leading actors on the American stage and directed by a past master of box-office successes. For reasons of policy it is impossible to make a complete announcement at this time.

"Burning Sands"

HERE'S the answer to "The Sheik"—a picture as big and sweeping as it's name!

"Burning Sands" will capitalize on the popularity of "The Sheik" without in any way resembling it in story. It presents a new and dramatic viewpoint on love in the desert.

Produced on the same massive scale as "The Sheik," colorful and thrilling from start to finish, it will stand up high in the box-office winners of the season.

George Melford is the man who made "The Sheik," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Behold My Wife!" and many other Paramount specials.

Wanda Hawley, a star in her own right, plays the leading feminine rôle. Milton Sills, well remembered in "Behold My Wife!", "At the End of the World," "Miss Lulu Bett," etc., is leading man. And look at the other names in the cast!

The story is from the successful novel by Arthur Weigall, which has run through edition after edition, and gives promise of being one of the fall season's best sellers. The adaptation is by Olga Printzlau.

A best seller, the answer to "The Sheik," a massive Melford production with Wanda Hawley, Milton Sills and a great cast—here's a chance for a knockout!

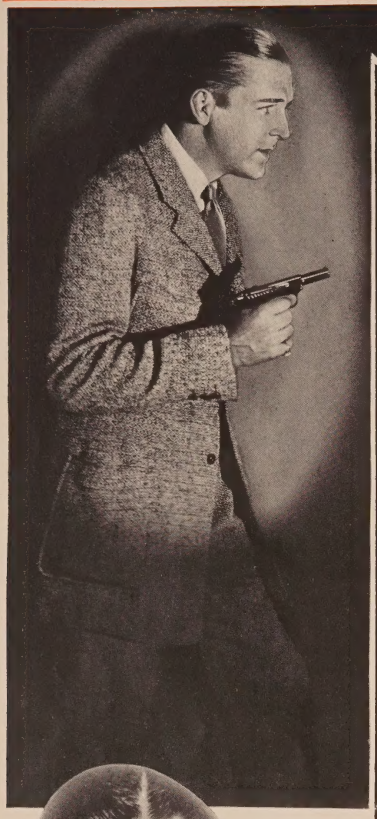
JESSE L. LASKY — PRESENTS

George Melford's production

"Burning Sands"

WITH **Wanda Hawley** and **Milton Sills**

Cast includes Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.



JESSE L. LASKY PRESENTS

Wallace Reid

and

Lila Lee

IN

"The Ghost Breaker"

THIS is a big production of the tremendously successful play of the same name. With two popular stars in it, it promises to duplicate its popularity on the stage.

The story deals with a young American who falls in love with a Spanish princess, and goes to her "haunted" castle to drive the ghosts away. He finds the ghosts are crooks, but not until after many hair-raising adventures.

Wallie Reid will have a part full of action and comedy possibilities, and Lila Lee as the princess has an opportunity to wear some marvelous gowns.

You know how good this star combination is—remember "The Charm School"? You know the fame of this great melodrama.

It is superbly staged, and packed full of excitement.

Read the exploitation hint on this great box-office title.

The director is the man who made Mary Pickford's "Little Lord Fauntleroy," Alfred Green.

The scenario is by Jack Cunningham.

The original play was written by Paul Dickey and Charles Goddard.

directed by
Alfred Green

HERE you have a wonderful combination—Mary Miles Minter, now a Paramount star and Tom Moore, a star in his own right, in support of Miss Minter as leading man, and Clyde Fitch, the author, one of the greatest of American dramatists.

The story is a new angle on the boundless west. The mingling of society with the rugged elemental characters of the plains and hills. It is filled with unusual situations, splendid comedy, great love interest and a dramatic and climatic ending.

Miss Minter plays a rôle vastly different from any previous characters. Tom Moore's attractive personality has splendid opportunity in this and he rises superior to all of his past performances including the support of Betty Compson in "Over the Border."

You have enough to capitalize on in this picture, to fill four regular pictures.

This is one of the great special productions of the year.

JESSE L. LASKY ——— PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter

and Tom Moore

A Great Director
Two Great Stars
A Great Love-Romance
A Superlative Cast
A Magnificent Production

A NOVEL that has enjoyed world-wide popularity for more than twenty-five years—that has been read and re-read in every home in the country.

Essentially a story of adventure and love, it thrills from start to finish.

Betty Compson and Bert Lytell are the stars, and they make a team of unparalleled box-office value. Miss Compson has already established herself in "The Green Temptation," "At the End of the World" and "The Little Minister." Mr. Lytell, appearing for the first time under the Paramount banner, has millions of admirers who remember him for his work in "The Right of Way", "A Trip to Paradise", "Alias Jimmy Valentine" and dozens more.

That George Fitzmaurice is the producer, guarantees that the production will be spectacular, elaborate in sets and full of genuine heart-interest. No one has forgotten his great productions, "Peter Ibbetson", "Three Live Ghosts" and "On With the Dance."

This is one of the genuinely big stories of the year—big in stars, in story and in producer.

The adaptation of the book by Mary Johnston was made by Ouida Bergere. Read the exploitation paragraph on page 51.

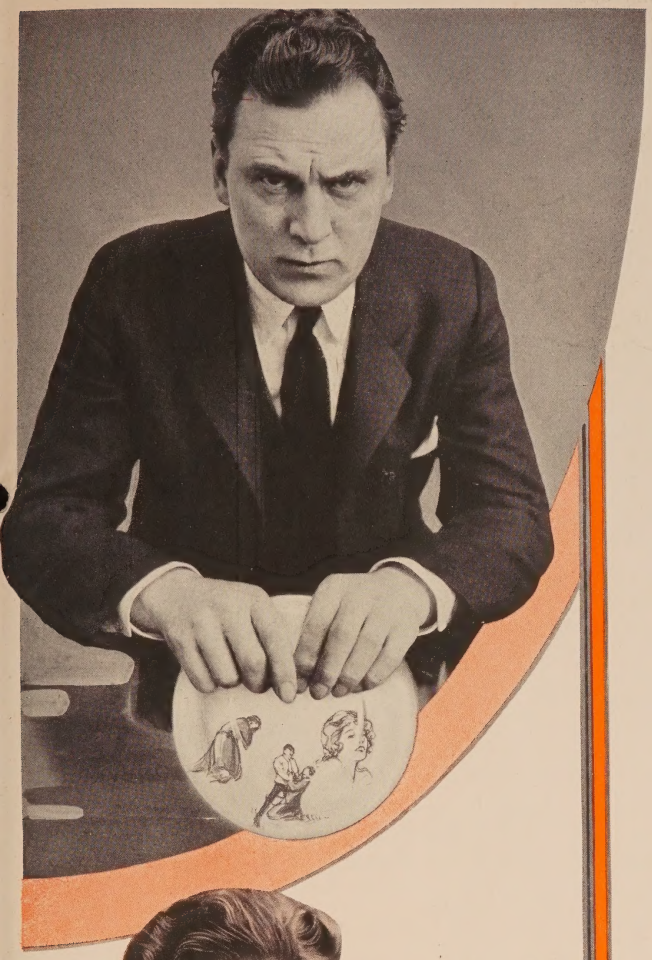
ADOLPH ZUKOR PRESENTS A

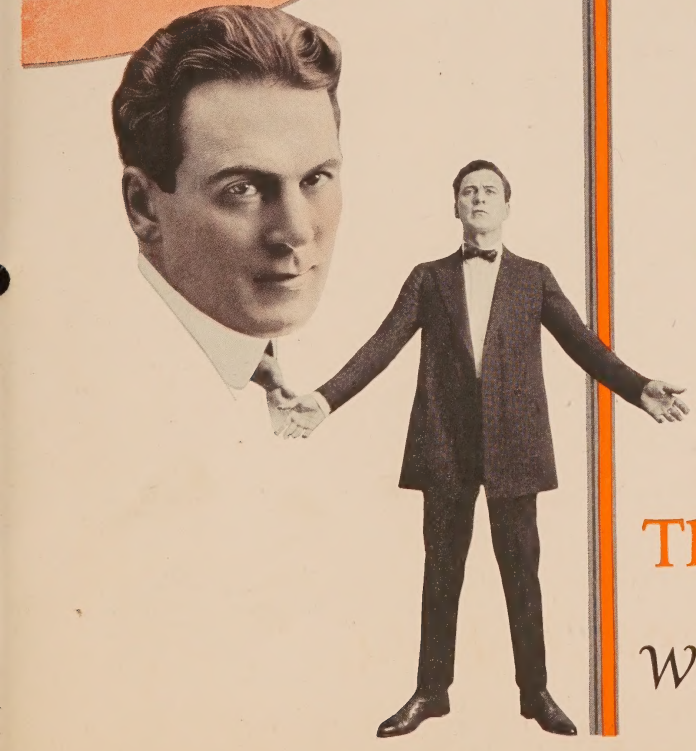
George Fitzmaurice production

"To Have and To Hold"

WITH Betty Compson and Bert Lytell

supported by W. J. Ferguson and Theodore Kosloff





THE story of "The Man Who Saw To-morrow" is so unusual and so extraordinary that it is felt unwise to give details here, for fear of plagiarism.

However, it will be the consensus of exhibitor and popular opinion, just as it is at present the opinion of all who have read it, that the screen has seen nothing quite like it.

It is a story rich above all in human interest, and in settings it traverses the globe; delving into the depths of life in the tropics, reaching into society's splendors, revealing, also, profound truths about human nature.

From all indications it will be the most talked-of story of the coming year, and with an elaborate production, a great cast, and a knockout title, it will break box-office records.

Alfred E. Green, who made "The Bachelor Daddy," directed. The story is an original by Perley Poore Sheehan and Frank Condon.

Directed by
Alfred Green

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"The Man Who Saw To-morrow"

ADOLPH ZUKOR PRESENTS

"On The High Seas"

WITH

Dorothy Dalton and Jack Holt

Supported by Mitchell Lewis

THIS is a mighty epic of what the sea does to the souls of men and women. And yet not a picture entirely of the sea, for life ashore, in the home and in society have gone into its make-up.

But essentially it is a drama of conflicting wills, produced by Irvin Willat, the man who startled the world of fans with "Behind the Door" and "Below the Surface."

The picture abounds in "punch" scenes, the most notable of which is the dramatic struggle for mastery when the three castaways, a woman and two men, reach the deserted schooner in mid-ocean.

Heading a cast of exceptionally popular players are Dorothy Dalton and Jack Holt. In the cast is also Mitchell Lewis. Dorothy Dalton has achieved new popularity in "Fool's Paradise" and "Moran of the Lady Letty" and "The Woman Who Walked Alone." Jack Holt's recent successes, "North of the Rio Grande" and "The Man Unconquerable" are notable. Mitchell Lewis last appeared with Paramount in "At the End of the World."

This is Edward Sheldon's first original screen story, Mr. Sheldon is one of the greatest of American dramatists, some of his successful plays being "Salvation Nell," "The Nigger," "Romance," "The Garden of Paradise" and "The Song of Songs."

An Irvin Willat Production

BIGGER THAN "THE SHEIK" that's what we claim for this one.

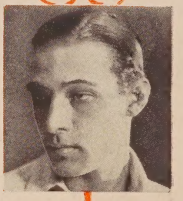
And what a title for Valentino—"The Young Rajah"!

You've seen him as the hot-blooded Arabian, as the dashing American, and as the gallant toreador. Now he's even more fascinating as the young East Indian, brought up in America in ignorance of his real parentage.

A powerful story of two continents, strong in contrast.

The novel, "Amos Judd," by the former editor of *Life*, from which it is adapted, was a sensation when it was published a few years ago.

There has never been a picture quite like "The Young Rajah," in plot, in theme or in situation. Valentino's popularity will be increased a hundred-fold in it.



JESSE L. LASKY——————PRESENTS

Rodolph Valentino

IN

"The Young Rajah"

by
John Ames Mitchell

Adapted by
June Mathis

THIS is the play in which Miss Brady made her return to the speaking stage, and scored the greatest triumph of her career.

It is the study of a young Syrian girl, ignorant, but anxious to learn. How she rises from her low estate, and, inspired by a great love, becomes a cultured and successful woman, makes one of the greatest dramas of a woman's soul ever written.

On the screen it is even better than it was on the stage, and in it Alice Brady demonstrates as never before her power of characterization and her remarkable grasp of emotions.

Full of stirring contrasts in character and setting, with striking underworld scenes and poignant heart interest, "Anna Ascends" marks Miss Brady's supreme screen achievement.

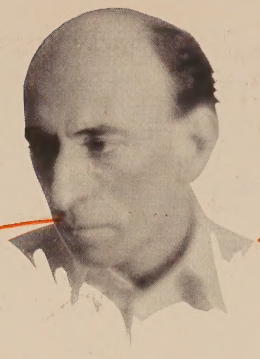
The play was written by Harry Chapman Ford and directed by Joseph Henabery.

ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Anna Ascends"



A star director, an all-star cast, a great popular author—a perfect production in the very best American comedy! There's a combination

ADOLPH ZUKOR ——— PRESENTS a

William deMille

PRODUCTION

"Clarence"

with Wallace Reid, Agnes Ayres
and May McAvoy

"CLARENCE" is the funniest comedy, without question, ever written for the American stage. When it was produced in New York two years ago, all the critics were unanimous in so proclaiming it.

It's a picture which shows the inside of a typical American family so truthfully that everyone feels he sees his own home on the screen.

The character of Clarence, the world-famed young scientist who works as hired man, is ideally suited to Wallie Reid, and Agnes Ayres and May McAvoy are ideal as the two leading women.

The play was written by Booth Tarkington, author of "The Man From Home," "The Gentleman From Indiana," "Penrod," "Seventeen" and other stories. It was adapted by Clara Beranger.

This is the biggest box-office picture yet produced by William de Mille.

Read the great exploitation stunt on this picture.

HERE is another of those gorgeous love-dramas that have made Gloria Swanson a box-office gold mine everywhere.

Sam Wood, director of "The Great Moment," "Beyond the Rocks," and "Her Gilded Cage," will produce this picture on a far more sumptuous scale than any of his previous efforts.

Miss Swanson's rôle is that of an innocent girl who is caught in the gay swirl of Parisian night life, has her reputation tarnished, and is finally rescued by a great love.

That finished actor, Conrad Nagel, is leading man. The magnificent settings include the Montmartre demi-monde, the "carnival of flowers" at Monte Carlo, and the beautiful Riviera.

Miss Swanson actually went to Paris for new gowns just prior to beginning this picture. Never have Glorious Gloria's regal beauty and emotional fire been given greater scope. Never has she worn such lavish Paris gowns.

P. S. Keep your box-office eye peeled for those dazzling bathing suits!

The story by David Lisle was adapted by Percy Heath.

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"The Impossible Mrs. Bellew"

A Sam Wood Production

Above: Vicente Blasco Ibanez
Below: Robert G. Vignola

Famous Players-Lasky Corporation
presents

VICENTE BLASCO IBANEZ'

"ENEMIES *of* WOMEN"

directed by Robert Vignola

Created by Cosmopolitan

FOR flaming romance, colorful settings, and sweeping adventure, the novels of Vicente Blasco Ibanez cannot be excelled. That's what makes them so wonderfully adapted to the screen. "The Four Horsemen of the Apocalypse" and "Blood and Sand" have been superbly picturized. Now comes the third Ibanez production—"The Enemies of Women".

This spectacular picture, created by Cosmopolitan Productions for Paramount release, was directed by Robert G. Vignola, whose work with "The World and His Wife", "The Woman God Changed", "Enchantment" and other successes stamp him as a directorial genius.

The story centers around four rich young men who, all having just survived unfortunate love affairs, resolve to have nothing more to do with women. A dashing French adventuress attempts to ensnare them and, after tempestuous and gay experiences, all succumb to feminine wiles.

Absolutely no expense in cast and settings is being spared in filming this picture. Monte Carlo in all its frenzied beauty, Parisian night life—all the riotous splendor and intrigue of Europe's chief playgrounds have been caught up in this lavish drama of love adventuring.

THE greatest South Sea story ever written and Robert Louis Stevenson's last work. Here is a property that is one of the most valuable in all fiction, and ideally suited for motion pictures.

George Melford will put into it all the splendor that characterized his "Sheik". The cast is a complete roster of great names headed by Lila Lee; James Kirkwood, whose work in George Fitzmaurice's "The Man from Home" has established him as a greater favorite than ever; George Fawcett and Raymond Hatton.

The story deals with three men, a drifter, a master mariner and a shady London clerk who land on a mysterious island where they find a white man and his daughter. The three form a conspiracy of villainy but the hero is finally won over from "the ebb tide in man's affairs" by his real love for the beautiful girl.

It is a story of splendid emotional dramatic and romantic value and a real special in every way.

Adaptation by *LORNA MOON*

JESSE L. LASKY — PRESENTS A

George Melford production

Robert Louis Stevenson's

"Ebb Tide"

with Lila Lee, James Kirkwood,
Raymond Hatton, George Fawcett

Famous Players-Lasky Corporation

Presents

"THE PRIDE *of* PALOMAR"

PETER B. KYNE'S GREAT STORY

Directed by Frank Borzage

CREATED BY COSMOPOLITAN

HERE WE HAVE 100 PER CENT STORY VALUE. In its novelized form "The Pride of Palomar" was acclaimed by both critics and reading public as one of the most memorable and momentous American works produced in many years. It presented the sanest and most practical solution to what is undoubtedly one of the nation's greatest problems.

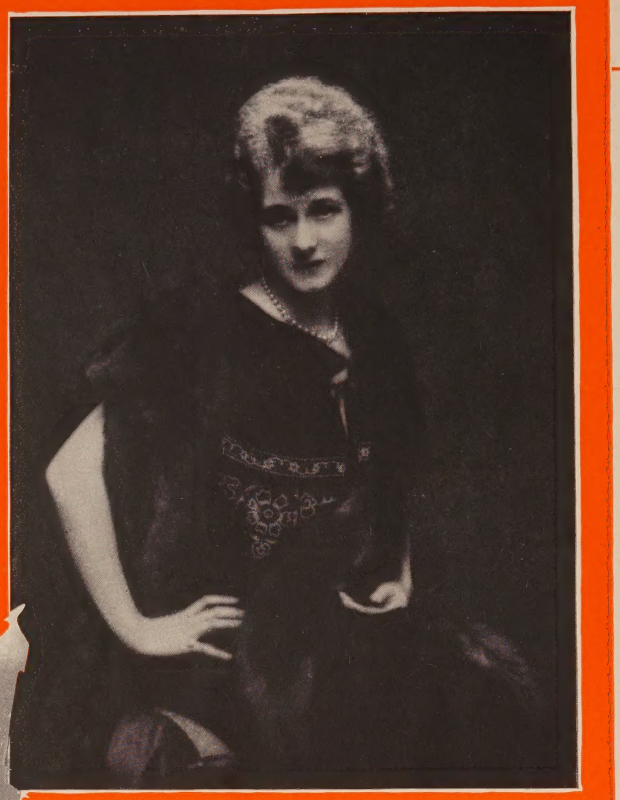
Now it is to reach the screen as a great epic of the West, filled with action and fired with high American ideals.

Peter B. Kyne wrote the novel, and the very best of this author whom all America loves has gone into making "The Pride of Palomar." Remember his "Valley of the Giants" and his "Cappy Ricks"?

Frank Borzage will direct the picture. He has to his credit "Humoresque," the only photoplay ever awarded a gold medal, "The Good Provider" and "Get Rich Quick Wallingford"—three of Cosmopolitan's biggest successes.

The picture typifies the boundless spirit of the West in a far finer fashion than any photoplay of many years, and will be interpreted by an extremely popular cast of big names to be announced later.

It means guaranteed capacity box-office returns.



THE greatest stage success of a great actress, when brought to the screen, is bound to be magnificent. And that is what this picture is.

Elsie Ferguson made of "Outcast," on the legitimate stage, her greatest success. This success has been more than duplicated in the picturized version, which in sheer dramatic intensity, action and settings is a veritable triumph, even greater than "Footlights."

Hubert Henry Davies wrote "Outcast" several years ago, and so great a success was it acclaimed that it was soon translated into many languages and has been played in a great number of countries. The story is of a man who goes down into the depths and is reclaimed by a woman whom he seeks to cast off when he becomes rehabilitated, only to find a real love which brings understanding with it.

It will be produced by John S. Robertson, who made "Footlights" and "Dr. Jekyll and Mr. Hyde."

Josephine Lovett wrote the scenario. Her work has retained all the power of the play and has added features to it which have made an even greater production of it.

In every sense "Outcast" is a one hundred percent box-office attraction.

ADOLPH ZUKOR——————PRESENTS

Elsie Ferguson

IN

"Outcast"

A John Robertson Production

PENRHYN STANLAWS, who has won distinction as a producer equal to his distinction as an artist, with such pictures as "At the End of the World," and "The Law and the Woman," never has had such an excellent story to work with as "Singed Wings."

It is the tale of a Spanish dancer on San Francisco's waterfront, and it is obvious that this is a part eminently suited to Bebe Daniels. The star excels in her characterization of the girl who fights off men until a great love comes, and then risks all for his welfare.

Rich, picturesque, colorful, in atmosphere and settings, tempestuous and romantic in story, and profound in heart appeal, "Singed Wings" is the greatest picture in which Bebe Daniels has ever appeared.

A notable cast from the great Paramount stock company is in support, headed by Theodore Kosloff, who has a rôle similar to the one he played in "The Green Temptation". In this rôle he will be seen in some of the dances that have made him famous the world over.

Katherine Newlin Burt wrote the story, which appeared in the Cosmopolitan magazine.

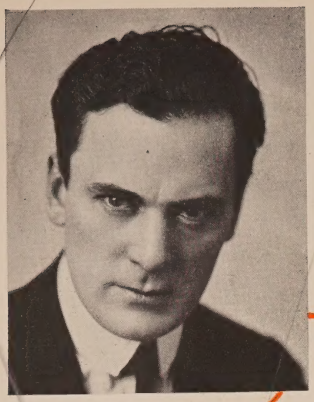
ADOLPH ZUKOR ——— PRESENTS·A

Penrhyn Stanlaws production

"Singed Wings"

WITH

Bebe Daniels



ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

GEORGE ADE'S

"Back Home and Broke"

Directed by Alfred Green

HERE is one that has everything desirable to achieve big success—Star, Author, Story and Director.

Thomas Meighan—the Good Luck Star—has only successes to his credit. His recent efforts in "The Bachelor Daddy," "Our Leading Citizen" are well remembered.

George Ade is America's foremost humorist, and the man who wrote "Our Leading Citizen." His wit is irresistible and the themes of his stories are genuinely laughable.

The story is of a youth who went away to make his fortune and was so modest when he had made it that he preferred to come back and be regarded as a failure until he should be fittingly able to show otherwise.

Alfred Green, the director, is one of the newest of the Paramount directors and has already produced such successes as "The Bachelor Daddy" and "Our Leading Citizen." He also produced Mary Pickford's great picture "Little Lord Fauntleroy" and is the director of "The Ghost Breaker."

Moving with a snap and a sparkle, the picture should prove one of the most wholesome and genuinely entertaining of the season.

With Meighan, Ade and Green you have a sure-fire combination.

NOT since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents.

As the pampered product of a millionaire home, who, after many strenuous experiences, discovers that other values than wealth exist in life, she is superb.

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Beautiful and luxurious sets form splendid backgrounds for this great drama of a woman's soul.

Paul Powell will direct. He will be remembered as director of some of Mary Pickford's greatest successes and many successful big Paramount pictures.

ADOLPH ZUKOR ——————— PRESENTS

Agnes Ayres

IN

"A Daughter of Luxury"

By Beulah Marie Dix
Directed by Paul Powell

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice

PRODUCTION

"Kick In"

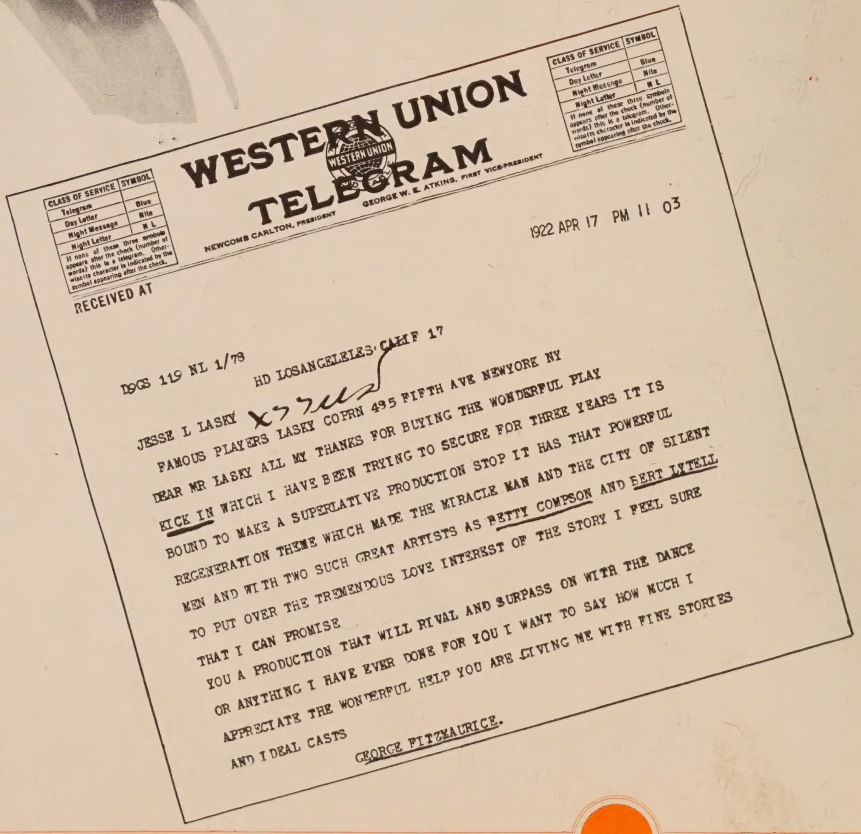
BY WILLARD MACK

WITH

Betty Compson

AND

Bert Lytell



WESTERN UNION TELEGRAM

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Night Message	Nite
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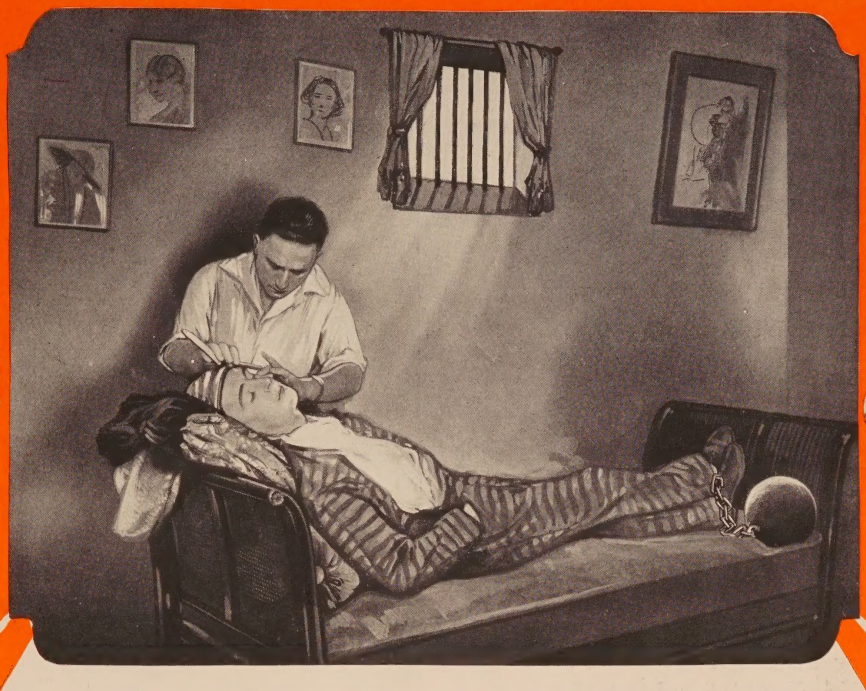
JESSE L LASKY

FAMOUS PLAYERS LASKY COPRN 485 FIFTH AVE NEWYORK NY

DEAR MR LASKY ALL MY THANKS FOR BUYING THE WONDERFUL PLAY KICK IN WHICH I HAVE BEEN TRYING TO SECURE FOR THREE YEARS IT IS BOUND TO MAKE A SUPERLATIVE PRODUCTION STOP IT HAS THAT POWERFUL REGENERATION THEME WHICH MADE THE MIRACLE MAN AND THE CITY OF SILENT MEN AND WITH TWO SUCH GREAT ARTISTS AS BETTY COMPSON AND BERT LYTELL TO PUT OVER THE TREMENDOUS LOVE INTEREST OF THE STORY I FEEL SURE THAT I CAN PROMISE YOU A PRODUCTION THAT WILL RIVAL AND SURPASS ON WITH THE DANCE OR ANYTHING I HAVE EVER DONE FOR YOU I WANT TO SAY HOW MUCH I APPRECIATE THE WONDERFUL HELP YOU ARE GIVING ME WITH FINE STORIES AND IDEAL CASTS

GEORGE FITZMAURICE.



A JOYOUS rip roaring Wallace Reid comedy-drama. A picture built for laughs and thrills, with a perfect cast.

The star more than duplicates his famous successes of "The World's Champion," "The Dictator," "Across the Continent" and other laughter makers. The story is one of sustained merriment and hilarious situations.

James Cruze, who made "One Glorious Day" and "Is Matrimony a Failure," is the director, and the great productions he has made with Wallace Reid as star in the past are re-echoed in this one.

The tale is a farcical one, of a chap whose intentions are always misunderstood and who upon one occasion goes to jail for thirty days in order to escape the consequences of one of his acts.

The picture has ginger, sparkle and pep and moves with a swiftness that piles laugh upon laugh, interspersed with moments of thrill and wonderment.

The authors are A. E. Thomas and Clayton Hamilton, the former of whom collaborated in the writing of "The World's Champion," which starred Wallace Reid with great success.

Directed by James Cruze

JESSE L. LASKY ——————— PRESENTS

Wallace Reid

IN

"Thirty Days"

Famous Players-Lasky Corporation

Presents

MARION DAVIES

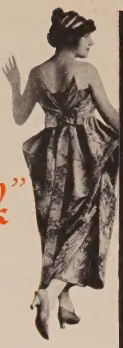
in

"Little Old New York"

by Rida Johnson Young

Directed by Frank Borzage

Created by Cosmopolitan



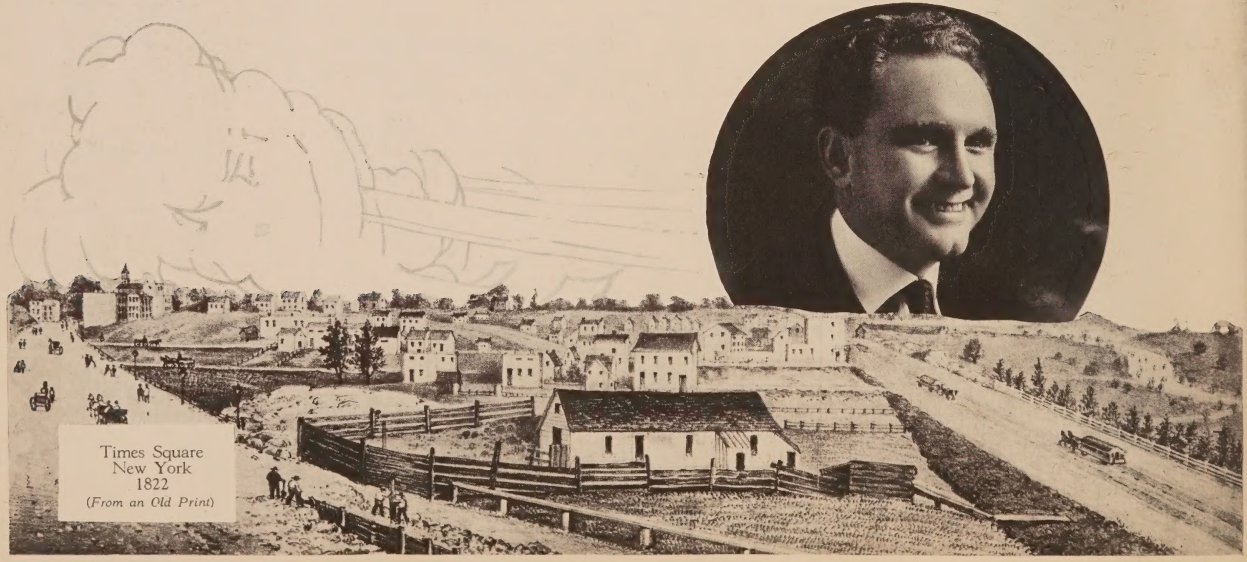
BACK in the days when Cornelius Vanderbilt ran a ferry boat, and Peter Delmonico peddled sandwiches at the boxing bouts in the old No. 3 fire station, there was a deal of romance in little old New York. A slip of an Irish girl was brought over to claim an inheritance that was designated for her brother who had died.

In order to get it she had to masquerade as a boy and many the complication that started. Before she got through she was in love with a young man of the town and torn between the desire to get the inheritance for her father and her love for her sweetheart.

Naturally enough, it all ended up happily for everyone.

In such a splendid comedy-romance, Cosmopolitan has put its greatest efforts. Frank Borzage, director of "Humoresque", "The Good Provider" "The Pride of Palomar" and "Get-Rich-Quick Wallingford" does his finest work in this. Marion Davies fits the part to perfection and a great cast of real theatrical favorites are in her support.

The play ran an entire season on Broadway and the picture will have behind it the backing of the Hearst magazine and newspaper advertising.



Times Square
New York
1822
(From an Old Print)

What a title for Valentino—
"A Spanish Cavalier!"

ANOTHER unique rôle for the popular new Paramount star—this time as a swashbuckling adventurer, fighting for a lady's honor in a glamorous, romantic love tale.

As everyone knows, it is in romantic, dashing rôles that Valentino has won his success. No one is better suited than he to this great rôle.

"A Spanish Cavalier" has been adapted from the stage classic, "Don Caesar de Bazan," which has been perennially successful. It is full of action, melodrama, and romance, and gives the star greater opportunities than he has ever had.

The story was written by Adolphe D'Enery, author of "Orphans of the Storm," the mighty Griffith spectacle, in collaboration with P. S. T. Dumenier. It has served as a vehicle for some of the greatest actors in history, including Booth, Barrett, and Mansfield.

It will be produced on a lavish, spectacular scale, and the cast will be made up of members of the great Paramount company who have strong box-office appeal.

JESSE L. LASKY—PRESENTS

Rodolph Valentino

IN

"The Spanish Cavalier"

Scenario by June Mathis

A PETER B. KYNE novel with a red-blooded story and title and starring Jack Holt! Such is "Making a Man."

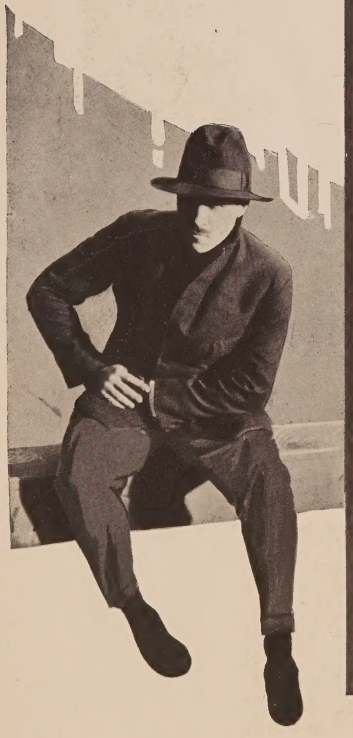
Jack Holt is never more ideally cast than when he has a part which calls for him to fight upward to victory from the position of the under dog.

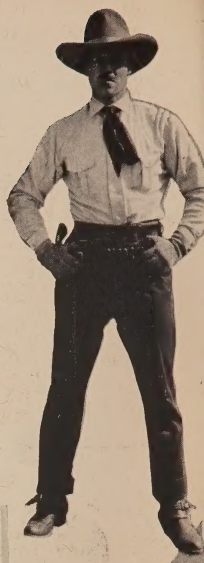
It is the story of a man who makes a fortune, then goes to New York and loses everything that would identify him. He cannot establish the fact that he has money and is forced to work himself out of the situation.

Peter B. Kyne has endeared himself to Paramount audiences with "The Valley of the Giants", "Cappy Ricks", and "While Satan Sleeps."

Joseph Henabery has made many successful productions with Wallace Reid, Douglas Fairbanks, and other stars.

Here you have a picture with everything to commend it!





JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"Making a Man"

Directed by Joseph Henabery

Scenario
by
Albert Shelby LeVino

ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Missing Millions"

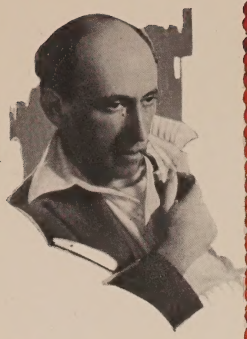
THE public loves a good crook story—and here's the Big Ace of them all.

Jack Boyle wrote it. He's the author of "The Poppy Girl's Husband," in which Bill Hart scored one of his greatest successes, and "The Face in the Fog."

"Missing Millions" ran in *Red Book Magazine*, which has a circulation of 750,000 readers. The story centers around the two most beloved underworld characters in fiction—"Boston Blackie" and his pretty, peppy pal, "Mary." This pair has appeared in every big magazine in America and between the covers of a score of popular books. Everybody knows them.

In this picture, "Boston Blackie" and "Mary," to revenge themselves upon the man who wronged "Mary's" father, defy death and America's best detectives in order to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. Then, because an innocent person is accused of the deed, they return the money.

The picture is literally crammed with excitement and rapid-fire thrills. Alice Brady is right in her element. Beautiful, daring, and vivacious, she will be a dazzling revelation to picture audiences.



A COMBINATION of producer, star and author that means a sure-fire success.

William de Mille is in his element in this story of a young girl whose head is turned in the struggle for fame, but who finds love and happiness in the end.

Bebe Daniels in the leading rôle, wears striking and daring costumes, and appears in the most varied characterization of her entire career. All her past successes, including even "Anatol", "Why Change Your Wife?" and "Male and Female", are eclipsed by "Notoriety".

Clara Beranger, who wrote the story especially for Mr. de Mille and Miss Daniels, under the producer's personal supervision, will be remembered as the author of Mae Murray's biggest success, "The Gilded Lily", and of Gloria Swanson's "Her Husband's Trademark". She also adapted "Dr. Jekyll and Mr. Hyde" and many other Paramount Pictures.

A cast selected from the great artists which you can see on pages 6 and 7 of this book assures you great box-office drawing power.

ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Notoriety"

with Bebe Daniels

by Clara Beranger

EXPLOITATION AND ACCESSORIES

JUST because you've signed your name on the dotted line don't think for one minute that Paramount has lost interest in this contract. We haven't.

And that interest is going to be very keen with us until you have played the last of these pictures and can show a nice healthy profit for yourself.

You haven't bought just pictures. You've invested in profits!

We are offering here just a few hints. We haven't gone into detail—merely scratched the surface. You may shoot at it from any other angle, or one of these suggestions may inspire an entirely new thought on exploitation for you.

But we are offering more than hints. There is an exploiteer in your exchange who is waiting to go to work for you. He'll do anything, from giving you more suggestions to outlining and executing a complete campaign. Just how far he goes is entirely up to you. He is a trained showman, working for you, but on our payroll. His is a service purely Paramount—and it won't cost you a dime. All you have to do is tell him when you want him to come down. He'll be there, and be glad of it.

You haven't bought just pictures. You've invested in profits!

The Dictator

WINDOW tie-ups and co-operative double trucks are so obvious with this title that they hardly need be mentioned. Inasmuch as every dealer wants to be known as "the dictator in styles", "the dictator in quality", or "the dictator in values", that phase alone should take care of all the windows and all the advertisers you can crowd into a double truck or section.

Richard Harding Davis' story has always been popular. Every bookseller in town should be happy to give you a window and publicize the fact that he has the book.

A good stunt would be to mount a serenader in South American costume, with a guitar, on a small burro to traverse the main thoroughfares and serenade the ladies with his jest and song. Need we suggest "La Paloma."

The comedy angle would help attract a world of attention.

There's a great 24 on this; two one-sheets; two three-sheets; a six-sheet; a colored 22 x 28, a set of 11 x 14; all ad cuts and mats from one to four columns; three sizes of production cuts and mats and colored insert cards.

Don't overlook the great cast in this picture.

The Top of New York

THIS immediately suggests a style show wherein the merchant who supplies the necessary costumes, would be known as the presenter of styles that are "The Top of New York."

You could have the "living doll" both in your style show and for use in street and window ballyhoos. You will find a model in the stills of May McAvoy in a similar costume.

A newspaper contest on "What Is Your Idea of 'The Top of New York'?", should be easily planted and help a lot. Free tickets to your theatre would suffice as prizes.

The accessories include a six-sheet; two threes; two one's, 22 x 28; set of 11 x 14; insert cards and the regular line of ad and production cuts and mats.

If You Believe It, It's So

HERE is a slogan of optimism and it behooves you to capitalize on it.

The *Wisconsin News* has already adopted it as Milwaukee's official motto, and the leading newspaper in your town should do the same. A contest in the same newspaper as to what has been accomplished by the contestant through his firm belief, should be easily arranged.

An individual garbed in the character of Theodore Roberts, which you will find in the stills, standing on the most prominent corner and announcing that he is giving away money, should attract many and create comment. Let him give out heralds and occasionally a real one dollar bill. The number of dollar bills could be limited to, say, five or ten in the course of the day. But it would teach the public that "if you believe it, it's so."

In the accessories you will find six one-column teaser ads depicting palpably impossible scenes with the big caption "If You Believe It, It's So" under each. Use them for a week before your big announcement. There is a full line of accessories on this production including 24-sheet; two colored 22 x 28 and all ads and scene cuts up to 4 columns.

The Bonded Woman

USE straight advertising and a plentiful billing on this. Capitalize on Betty Compson's popularity.

Over half of the action of this picture takes place on the steamer "Challenger" out of San Francisco harbor. Here is the idea for the lobby display. Miss Compson will be seen in desert island togs which will form great contrast with her luxurious modern gowns. The theme of the piece hinges on the question of whether it is the duty of a girl engaged to marry a man she does not love or break off the engagement.

Don't overlook the two leading men, John Bowers and Richard Dix.

The accessories will be the regular line-up including a beautiful 24-sheet.

The Loves of Pharaoh

THIS is a picture of eye-staggering magnitude and can be easily sold to that element crying for "better entertainment".

Be sure and hold a pre-view before a selected audience of educators and professional men. Get their opinions right then in writing, and use them as newspaper advertisements. They are sure to like the picture and the advertising stunt will probably be brand new in your town.

Egyptian atmosphere, like the Arabian atmosphere in "The Sheik", is easily produced with both windows and lobbies.

Dress a man as Pharaoh and shackle his hands and feet, with the announcement that "the loves of Pharaoh" suffered him the captor's chains.

Be sure and address personal letters or postcards to art students and architects, for the settings of these pictures will be a feast to their eyes and are authentic in detail.

There'll be a novelty window card, rotogravure sections of four pages, pyramid heralds and a smashing line of paper, ads, scene cuts and lobby stuff on this whale of a picture.

Her Gilded Cage

THIS subject calls for a lobby display, which can be made as simple or elaborate as you want—all the way from a cage made of profile board and gilded to a more expensive one—placed in the front of your lobby, with a beautiful girl on the perch.

Window displays along the same lines are very appropriate.

Be sure to get a full set of stills on this. They are most elaborate and give all sorts of chances for luxurious window displays. There'll be a four page rotogravure section on this which will show all the wonders of these stills. Also novelty heralds and novelty bird cage window cards.

Nice People

YOUR newspaper is always looking for live subjects of controversy. Have them publish the line, " 'Nice people' is coming to town," and then ask if this sentence is correct—if not, what is wrong with it? A great majority of people will say it should read, "'Nice people' *are* coming to town." If anybody is wise enough to tell why it is correct, they are entitled to some passes.

Another contest would be to ask the question, "Do 'Nice People' smoke?", or "Do 'Nice People' wear bobbed hair?", or "Do 'Nice People' patronize bootleggers?" Any number of questions might be involved.

You might give a special morning matinee gratis to "nice people" only, a week in advance. See how many nice people you have in your town and have the newspaper men on the job as you may be sure a story will break.

A street ballyhoo would be for a gentleman, the last word in correct fashion, to stop people and very courteously inquire "If they know nice people. He'd like to meet them."

A postcard teaser could be inscribed in handwriting, "Do 'Nice People' live in your houses?"

There is a great modern theme in this picture. Get the controversy started as to what the young generation is coming to. Hold pre-showings for clergy, editors, women's clubs, etc. Play up the moral lesson of the picture. It is filled with jazz that'll get the crowds. You can get the *nice people* to crowd your houses with this one. There'll be a full line of accessories, including heralds, window cards and 24-sheets.

Blood and Sand

HERE we have the atmosphere of the Spanish bull ring along with a wonderful book tie-up. Ibanez' books have always been popular—more so recently. You should have no trouble in tying-up with your booksellers on "Blood and Sand".

If you want a street ballyhoo, put out a picador in the bull ring costume and mounted, with his lance. If you do not want to mount him, make a toreador of him and let him go it afoot.

Go strong on the fact that the author of "Blood and Sand" is Blasco Ibanez, who also wrote "The Four Horsemen", and that Rodolph Valentino was the big hit of that picture and appears in "Blood and Sand".

This picture has a double spread in the *Saturday Evening Post*, which is a knockout. The accessories will include the regular line plus a twenty-four sheet, two colored 22 x 28's, a colored 11 x 14, lobby set, two-colored heralds, window cards and all ad cuts including 7-column. You will have every opportunity of billing this big. There are great stills of Nita Naldi, Lila Lee and Valentino in wonderful poses.

The Siren Call

YOUR double trucks could be captioned: " 'The Siren Call' is sounding to the feast of bargains".

If you can get an air whistle with a siren effect, send it through the streets and have it blow intermittently. Carry the caption: "Listen for 'The Siren Call'. It will sound at the Blank Theatre". If your water works, or any factory, has a siren whistle, arrange for them to blow it and work up interest for the public to listen to 'The Siren Call'.

Bill it plentifully and you won't go wrong.

Play up Mitchell Lewis in this cast. There will be the regular line of accessories on this production.

While Satan Sleeps

THE store that goes in for this one hundred per cent has a whale of a tie-up. The first step is to announce a "While Satan Sleeps" bargain sale. Dress a window to show recumbent figure of Mephisto and announce:

" 'While Satan Sleeps' the sale is on.
The coast is clear come in and buy."

The title fits for a newspaper essay contest on "What will you do 'While Satan Sleeps'?" Satan is also good for a ballyhoo. He goes down the street attracting attention by loud yawns and stretching motions with his arms. When he reaches the most important corner he sinks to the sidewalk and sleeps. The next day the theatre asks through the newspaper "What do you do 'While Satan Sleeps'?" Persons giving the best answer and with a satisfactory statement of the time the public slumber took place, receive prizes.

This is not a regular Jack Holt release. It is a special Peter B. Kyne production and without question the finest thing Holt has been in to date.

Manslaughter

THIS title is derived from the charge under which careless automobilists might be prosecuted in court for a death they might have inflicted. Put out car hangers reading:

"Manslaughter may be your penalty
if you don't watch your speed."

The picture contains a powerful lesson for careless drivers. Get your mayor or police judge to sentence speeders to see the picture. Arrange a pre-view for your mayor, chief of police, commissioners, and county officials. For a ballyhoo send an automobile through the street throttled down to the lowest possible speed. It should be bannered to read:

"I drive slowly and avoid
'Manslaughter' ".

A little later the complete cast will be announced on this picture and give you names to play up like you had in "Anatol." There will be a *Saturday Evening Post* two page spread on this picture that is a knockout. In addition there will be the most complete line of accessories including a seven column ad mat, heralds, window cards and 4-page rotogravure sections.

The Ghost Breaker

A GHOST always has the public's attention at the start. Localize the story of the ghost of Antigonish. Get hold of an old dilapidated house and spread the story that it is haunted. Offer prizes to volunteers who will sleep in it. You can even plant the ghost itself and have a lot of fun. It is also a great title for newspapers—a ghost story contest.

A ghost on the street is an obvious and simple ballyhoo.

Don't forget the great combination of Reid and Lila Lee plus the director who made "Little Lord Fauntleroy." There will be a twenty-four sheet, colored 22 x 28, and ad cuts up to 4 columns, in addition to the regular line.

Burning Sands

IN memory of that great box office success "The Sheik", "Burning Sands" can also be effectively exploited with oriental atmosphere in both lobbies and co-operative windows. If the sand available is not bright enough, it is easy to color it with lights. The Shriners in your town will be willing to tie up for publicity. They may send out their patrol for you. Announce a "Shriner's Night" and let the local club or temple buy out the house.

You'll find that if you bill this picture and advertise it as the answer to "The Sheik", it'll help it in no small manner because that's exactly what it is. You can use that angle in your exploitation as well, because in "Burning Sands" a woman follows a man into the desert instead of the man being the aggressor as in "The Sheik".

You have a great list of names to play with here. Wanda Hawley, Milton Sills, Jacqueline Logan, (the Follies beauty) Robert Cain, Winter Hall, Louise Dresser, George Melford. There will be a twenty-four sheet, two 22 x 28's, colored, 4 col. ad cuts and mats, novelty heralds and four-page roto section.

The Old Homestead

THIS old favorite can be brought back to the public through a "rube" quartette parading the streets, singing old ballads on the street corners. Better still, if available, get a hay rack and use it to convey your quartette and use it as a rostrum. You can find the hick types to copy in the stills. A log fence, foliage, chickens and the like can be used for an atmospheric lobby. A new angle is "A Day at the Old Homestead" movement started through the newspapers. Everyone is urged to spend at least one day at "The Old Homestead". If you play the picture around a holiday recommend Thanksgiving or Easter to be spent in the Old Homestead.

Get over the fact that here is a made-to-order piece for Theodore Roberts, and don't forget the other names in the great cast. This piece is known all over the world and you must play up the heart-interest idea. The cyclone is tremendous. You can splurge on it in all your ads. There will be a 7-column ad on this great production.

Pink Gods

ALL mothers (and fathers, too) consider their babies gods. And babies as a rule are pink. Then why not a Baby Show, which could be called "Pink Gods"? A teaser 'ad' could well read, "Have you 'Pink Gods' in your home?"

Your leading jeweler probably has a rose diamond in stock. If he hasn't he can take some other stone of a pink color and announce it as the "rose diamond, known to the natives of Kimberly as 'Pink Gods' ". It will make a very dignified and equally effective attention getter, which is what sells the pictures to your public.

Here are names: Bebe Daniels, James Kirkwood, Anna Q. Nilsson, Penrhyn Stanlaws. You can't go wrong on any one of them. There will be a novelty herald on this production. This is a melo-dramatic thriller, full of color, by the woman who wrote "Poppy."

Mysteries of India

HAVE an individual of dark complexion and attired in the flowing robes and turban, as affected by the East Indian. Let him wander 'round the main thoroughfares, muttering to himself, and at intervals sit down on the sidewalk and begin laying out cards, which you will have prepared for him, in confusion. After mysterious muttering and passes, he eventually straightens them out to read: " 'Mysteries of India' at Blank Theatre". When the crowd has seen his little performance, let him pick them up and proceed on his way.

There will be a twenty-four sheet of remarkable drawing power, and a colored 22 x 28 in addition to the long line of regular accessories.

To Have and To Hold

THE wife-market episode gives you an angle for a sensational teaser campaign. Announce that on a certain date there will be:

"Wives for Sale. The terms give
the purchasers the right 'To Have
and To Hold' them forever."

Send out a ballyhoo of a man and a woman in costumes suggested by the stills. The woman is

manacled and trails the man at the end of a chain. The advertising reads:

"She is mine 'To Have and To Hold' ".

The pirate scene gives the angle for a double truck. Get the merchants to extol their prices under the general caption, "Beware of Pirates".

Here you have a knock-out with all sorts of things to play up. Betty Compson, Bert Lytell, George Fitzmaurice, W. J. Ferguson, who was the funny butler in "The World's Champion", and the authoress, Mary Johnston, whose book has been translated into every language. Above all don't forget the love interest of this great thrilling romance. There will be a four-page roto section, a beautiful twenty-four sheet, two 22 x 28's in color, a colored lobby set, ad mats and cuts from one to seven columns and a beautiful herald.

The Man Who Saw Tomorrow

THIS title has limitless exploitation possibilities from a local angle. Think them over. Tie up with your newspapers for a guessing contest on "Who is 'The Man Who Saw Tomorrow' ". The answer is "the weather man".

Get Rotary and Kiwanis Clubs, and other civic organizations, to adopt the title as a slogan in a campaign for deliberation and thoughtfulness. "Like 'The Man Who Saw Tomorrow' be far-sighted", is the tie-up caption for a double truck. Merchants can get punch into their displays by advertising "the creator of our styles is 'The Man Who Saw Tomorrow' ".

In addition to the great title and the name of Meighan you have one of the most unusual stories ever presented, raising the question of what sort of married life a man should choose. There will be a twenty-four sheet, colored 22 x 28 and ad cuts and mats up to four columns, in addition to the regular line of accessories.

The Cowboy and The Lady

A MOUNTED couple representing the puncher in full regalia and a woman in modern side-saddle is an excellent ballyhoo to publicize this title.

Mary Miles Minter and Tom Moore are big names to play up and also the author, Clyde Fitch.

On The High Seas

AS this is a tale of a bride of the seas, it suggests a window tie-up with a wonderful modern bridal gown, alongside of which could be the figure of the bride of the sea in her oilskins and slicker with a card to the effect that "this bride of the high seas" did not enjoy the advantages of purchasing her trousseau at that particular store.

A street ballyhoo could be made of two men and a girl garbed in the oilskins and slickers. Your message apprising the public of "On the High Seas" appearance at your theatre could be painted right on the garments.

If you want to try for something that will create a few laughs and sell the title to the public, try the old "pit" show and in it have the "phoney" mermaid. In the pit also carry advertising to the effect that "there are no mermaids in 'On the High Seas,' but nevertheless it's a whale of a show." Outside the pit advertise a free exhibition of the mermaid.

The Young Rajah

THIS subject has unlimited exploitation possibilities. Go at it elaborately and it will be a great investment.

You might have some dark-skinned youth, dressed in the turban of the Hindoo, arrive in town and merely have himself announced and register at the leading hostelry as "The Young Rajah". He will have his interpreter and you might arrange the newspaper interviews and receptions by the best people.

If you are strong enough with the powers-that-be, pitch an Oriental tent of striped material in your city park or public square and have a youth of East Indian characteristics tell fortunes free, announcing that "The Young Rajah" is doing that.

A fortune-telling ballyhoo in your lobby a week ahead would stand you in good stead.

Your double truck angle on this is a caption to the effect that "if you had the wealth of 'The Young Rajah' you could not buy greater quality than at the stores named below.

Here is a made-to-order title for Valentino. There will be the same great line of accessories as made for "Blood and Sand." Talk about "Amos Judd," the book this picture was adapted from, by John Ames Mitchell, former Editor of *Life*.

Anna Ascends

HERE'S your great chance to aid worthy charity in your town and at the same time secure wide publicity through newspapers and word of mouth.

If your Fire Department has a long extension ladder, let them erect it beside the court house, or a building in the public square, and have a girl, named Anna ascend the ladder at so much per rung, to be bid for by the public. But do not let them overlook the fact that "Anna Ascends", not only at the public square, but at your theatre as well. You can't go wrong in tying-up with any worthy charity in your town. This was Alice Brady's greatest stage success.

Clarence

THE more giggles you get out of your exploitation of "Clarence" the happier your box office will be.

Tie up with your booksellers on Booth Tarkington's popularity, for he wrote the play.

Musical instrument houses should put in windows and advertise that they sell saxophones "just the same as 'Clarence' uses".

And you have a whale of a chance at a unique ballyhoo inasmuch as you need no signs or cards. Send out a lanky, gawky individual with a saxophone under his arm and accompanied by a sweet young girl of the flapper type. Clarence is an absent-minded youth and is thoroughly engrossed in his saxophone. Frequently he will stop at a corner and begin playing a few notes, or practicing. In a loud voice, the young lady will urge Clarence (calling him by name, of course, so as to plant the title) and warn him that they are going to be late at the Rialto, if he doesn't hurry. Have her expostulate and nag him continuously and call his name repeatedly. Do this well in advance. A week will not be too early.

More great names: William de Mille, Wallace Reid, Agnes Ayres, May McAvoy, Booth Tarkington and Clara Beranger. It is a made-to-order part for Wallace Reid. There will be heralds, twenty-four sheets, colored 22 x 28, and the regular line of accessories, including 4 col. ads.

The Impossible Mrs. Bellew

THE old "raffle stunt" will be brand new by this time and you can elaborate on it wonderfully.

Get a young lady, or middle-aged one, of pleasing address and personality, who is a stranger in your town. Arrange with the stores that "The Impossible Mrs. Bellew" will spend some stipulated time—say, a half hour or an hour—in their establishment, they to take advertising on a co-operative basis, announcing that "the 'Impossible Mrs. Bellew' will be in their store from nine to ten (or whatever the hour decided is)".

Have your paper co-operate on this too and run it ostensibly under their auspices. Anyone approaching the proper character with a copy of the paper, and saying, "You are 'the impossible Mrs. Bellew' ", will be given two tickets to see the performance.

It's an old stunt, but it gets new every so often and the time is ripe.

Don't let them forget you have Conrad Nagel and Robert Cain supporting Gloria Swanson in the production by the man who made "Her Husband's Trademark" and "Beyond the Rocks."

Thirty Days

START your teaser campaign thirty days ahead, and say, " 'Thirty Days' in thirty days". It'll just take a line and won't be expensive. Every subsequent day reduce it, as for instance, " 'Thirty days' in twenty-nine days", " 'Thirty Days' in twenty-eight days", and so on until, "It's now 'Thirty Days' ".

With the inauguration of the teaser campaigns, announce that a prize will be given to the boy or girl who can paint "Thirty Days" in the neatest and most attractive manner on a banner measuring not less than 12 x 36 inches. But don't tell them what it's all about. A week prior to the showing announce that the contestants are to bring their banners to your theatre and carry them in a manner so they can be seen and read, and give prizes for the best. Do this under the auspices of the newspaper and you'll do well.

Your credit merchants will be glad to tie up with the slogan "Buy it now. 'Thirty Days' to pay".

Daughter of Luxury

HERE we have a great opportunity for co-operative advertising.

Let the dealer of the leading motor car in your town supply his handsomest car. Clothe the most beautiful young lady procurable and let her raiment be supplied (for the showing only, of course) by the leading furrier, costumer, and shoe merchant. Even the lingerie people could come in on this as well as the novelty shops with accessories. Then take a page or double truck and let your advertising run similar to this: " 'The Daughter of Luxury' uses blank cars. Watch for her on the streets and at the blank theatre". The furnishers could use the same line saying: "The 'Daughter of Luxury' wears gowns by so and so. Watch for her on the streets daily and see her at the blank theatre".

They would also utilize their window displays in this advertising.

It's good. Try it.

Ebb Tide

BILL this one strong and go after double trucks, the caption of which could be: " 'Ebb Tide' of high prices now," or, "Grasp the opportunity of riding on the 'Ebb Tide' of high prices", or some similar heading.

You can get plenty of atmosphere on the South Sea stuff for window displays and lobby.

This is a great big production with a great line-up of names, James Kirkwood, Lila Lee, Raymond Hatton, George Fawcett, George Melford and Robert Louis Stevenson. You can go strong on playing this one.

Back Home and Broke

CAPITALIZE on George Ade's popularity for humorous writings.

Go strongly after your teaser 'ads'. For instance, "Did you ever get 'Back Home and Broke', step into the front door and say, 'Mother, I have come back home to dine'. Oh boy!" And also: "Who was the first one to come 'Back Home and Broke'. See Luke 15:11". That particular passage in the Bible will tell the story of the Prodigal Son. This could also be utilized without the reference to the Bible passage, as a newspaper contest.

If you can get a rickety Ford, the more dilapidated the better, have a seedy individual drive it about town, bearing the banner: " 'Back Home and Broke', but I'm going to the Blank Theatre."

Bill this as "Thomas Meighan in George Ade's original photo-play written especially for Mr. Meighan." There will be a great twenty-four sheet on this.

The Young Diana

YOU will be able to put this picture over big because of the extensive advertising and exploitation help given you through the Hearst newspapers and magazines.

Marion Davies has come into high favor through her last two productions. Play up the name of the author, Marie Corelli. She is known to millions.

Don't overlook the great cast: Maclyn Arbuckle, the beautiful Gypsy O'Brien, Pedro de Cordoba and Forrest Stanley.

Your exploitation could be along the lines of the story which deals with a laboratory wherein is manufactured the elixir of youth. Get the stills showing these scenes and they will suggest to you fine lobby displays.

The settings in this are very beautiful. They are made by Joseph Urban.

The Valley of Silent Men

BILL this one as a greater picture than "The River's End"—which it is. It is by the same author, James Oliver Curwood, the man who portrays great souls, who wage their battles of life and love in the great out-of-doors.

Mr. Curwood has a great following, more than 1,500,000 copies of his novels have been sold. The Cosmopolitan Book Corporation's country-wide advertising is back of this notable work.

Don't forget the name of the director, Frank Borzage and the featured player, Alma Rubens, both of "Humoresque" fame.

The Face In The Fog

IT is not deemed advisable to announce the great cast, or the leading star or director of this production at the present time. When the time comes you will have great names to deal with.

The title itself gives you a wonderful chance for lobby display, window displays and stunt advertising.

Get in touch with the exploitation representative at your exchange, and he will give you a wealth of ideas for this production.

Enemies of Women

PLAY up the name of Ibanez, the author of the "Four Horsemen of the Apocalypse", and Valentino's great picture, "Blood and Sand". Play up also the name of the director, Robert Vignola.

Your exploitation representative will give you a wonderful assistance on capitalizing on the title of this picture. The Hearst papers and magazines are going in strong behind the exploitation of this great Ibanez story.

Pride of Palomar

THIS is Peter B. Kyne's greatest story and you want to capitalize on this fact. Also the fact that it is directed by Frank Borzage, who has put into it all the wonderful detail which made his "Humoresque" and "The Good Provider" such great stories of heart interest.

There will be a wealth of splendid accessories issued for this production.

Outcast

RESORT to straight advertising and a liberal billing campaign on this one.

Window tie-ups can carry the wonderful gown atmosphere and your lobby as well.

This was the greatest stage success Elsie Ferguson ever had. It gives her an opportunity for the most wonderful layout of gowns ever seen. Don't forget it was made by the man who made "Footlights". There will be a great line of accessories on this which will play up all the beauty and drama of this splendid story.

Singed Wings

THIS great spectacle is the story of a dancer who plays a part like "the moth and the flame". Bebe Daniels has a part similar to that in "The Green Temptation", and you can arrange a splendid dance prologue to tie in with this picture.

There are plenty of stunt possibilities for advertising this title. There will be a 24-sheet and novelty herald in addition to the large line of accessories on this production.

You will find it worth while to play up the name of Penrhyn Stanlaws.

Kick In

THIS was the play made famous by John Barrymore and Jane Grey,—the parts which will be played by Bert Lytell and Betty Compson. This is particularly a double-star piece, and gives the greatest opportunity to each of the stars.

Add to that, that it is a George Fitzmaurice production of a regular thriller, and you have something to capitalize on.

Read over Mr. Fitzmaurice's telegram to Mr. Lasky on this production. A reproduction of this telegram could be arranged for your advance advertising.

There will be a full line of splendid accessories including a 24-sheet, colored lobby displays and rotogravure sections.

Little Old New York

INASMUCH as the story pertains to a girl who masqueraded as a boy to win a heritage, it might be well to give a morning matinee in advance of the showing to all girls who will attend in boys' clothing. Each, however, must carry a sign reading: "I am going to 'Little Old New York' ". Heralds on this production will give you a chance for some novelty advertising. The play ran a whole season on Broadway and another in Chicago. Play up the great director who made "Humoresque" and "The Good Provider". Dress your ushers in the costumes shown in the stills.

A Spanish Cavalier

A GOOD opportunity for a resemblance contest presents itself with this subject.

Valentino is popular alike with men and women. Most girls think their sweethearts resemble him. For a newspaper contest have photographs of men who most closely resemble Rodolph Valentino. Or, you could pull a stunt and have an impersonator, lavishly dressed as a Spanish cavalier, dining in the company with your young society people and be seen with them in public, after theatre, and have his companion tip off the fact that he is "A Spanish Cavalier". His presence alone will excite curiosity and create local interest. If you handle it right, the newspapers would co-operate heartily in publicity on his presence, having him appear at any society events such as balls, church affairs, etc. All of this, of course, prior to play date.

Making A Man

YOU have a great chance here for a co-operative advertising campaign on this title. Tie-up with all the men's furnishing establishments you can get to line in with this title. Your newspaper will be glad to help you. Arrange for window displays in these stories playing on the title of "Making a Man".

This is a Peter B. Kyne special production, one that fits Jack Holt like a glove. The exploitation man at your exchange will give you a complete campaign for exploiting this picture.

Missing Millions

HERE is a title you can do wonders with. There will be special novelty accessories provided for you to play up this picture.

Alice Brady has proven herself on the dramatic stage one of the greatest emotional actresses of the present day.

With the addition of the Paramount direction and the list of great artists in support, she will undoubtedly become the great popular favorite she deserves to be.

Notoriety

BILL "Notoriety" strong and play hard on the word. Your 'ads' can carry the phrase: "This is one time you will crave 'Notoriety' ". You will not go wrong in billing this one heavily.

The director is William de Mille and the author, Clara Beranger, the two people who worked together with "Nice People", "Clarence", and other special productions. There will be a complete line of accessories on this picture including 24 sheets.

Here's Where You Cash In!

WHEN you book these Paramount Pictures you get—free—the thousand foot special feature trailer "A Trip to Paramount-land," produced at great expense at the Famous Players-Lasky studio in Hollywood, Cal.

Each famous director has contributed to the presentation of this great novelty film, which is a fascinating introduction to the stars and the new pictures represented in this book.

Each and every star appearing in this book appears in this novelty feature.

This is beyond any question the greatest business booster ever devised. The picture shows the stars and supporting artists as they appear in the pictures, rehearsing, acting and working together. It goes into their home lives, showing their real life away from the studio in a thousand ways of enormous interest to picture lovers.

The film is constructed in a unique and novel way, having a number of original and highly entertaining trick shots by way of introducing the stars to the public. You couldn't buy such a picture as this at any price. Paramount has made it for you to boost your business. And believe us, it will!

LICENSE FOR EXHIBITION OF PARAMOUNT PICTURES

EXCHANGE AT.....

Agreement made in quadruplicate, this.....day of.....192....., between FAMOUS PLAYERS-LASKY CORPORATION, hereinafter called the "Distributor," and..... operating the ..... Theatre, at No..... Street, in the City (Town) of ....., State of.....hereinafter called the "Exhibitor,"

WITNESSETH: That in consideration of the mutual covenants herein contained, the parties hereby agree as follows:

FIRST: The Distributor grants to the Exhibitor a license to exhibit only at the above named theatre and at the times herein provided, one print of each of the motion pictures released by the Distributor under the production numbers specified in the schedule below, the titles of which are subject to change by the Distributor at any time. The cast (excepting the star) and other features announced for any pictures hereunder are also subject to change.

(A) PRODUCTION NUMBERS	(B) TITLES OF PICTURES	(C) CONSECUTIVE DAYS RUN	(D) MINIMUM GUARANTEED LICENSE FEE	(E) GROSS RECEIPTS IN EXCESS OF WHICH DISTRIBUTOR SHARES	(F) DISTRIBUTOR'S SHARE OF GROSS RECEIPTS	(G) EXHIBITION DATES	
						MONTH	DATES
2201	The Dictator		$	$			
2203	If You Believe It, It's So						
2204	The Bonded Woman						
2205	The Top of New York						
2206	The Loves of Pharaoh						
2207	Her Gilded Cage						
2208	Nice People						
2209	Blood and Sand						
2211	The Siren Call						
2212	While Satan Sleeps						
2213	Manslaughter						
2214	Mysteries of India						
2215	Pink Gods						
2216	The Old Homestead						
2218	Burning Sands						
2219	The Ghost Breaker						
2220	The Cowboy and The Lady						
2221	To Have and To Hold						
2222	The Man Who Saw Tomorrow						
2223	On the High Seas						
2224	The Young Rajah						
2225	Anna Ascends						
2226	Clarence						
2227	The Impossible Mrs. Bellew						
2229	Ebb Tide						
2231	Outcast						
2232	Singed Wings						
2233	Back Home and Broke						
2234	A Daughter of Luxury						
2235	Kick In						
2236	Thirty Days						
2238	A Spanish Cavalier						
2239	Making a Man						
2240	Missing Millions						
2241	Notoriety						

SECOND: The Exhibitor hereby *absolutely reserves* for the Distributor the dates specified in the schedule and agrees to exhibit the said pictures, in said theatre, on said dates. On two weeks' written notice to the Exhibitor, the Distributor may, from time to time, interchange said dates and pictures and the Exhibitor agrees to exhibit said pictures accordingly.

The Exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected) received by the Exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in Column "D" are payable at the above named Exchange seven days in advance of exhibition dates set for the respective pictures. Sums referred to in Column "F" are payable at said Exchange immediately following the exhibition of the respective pictures.

THIRD: The Distributor agrees to furnish to the Exhibitor one print of each of said pictures for exhibition in said theatre at the times set therefor; but the Distributor shall not be liable in any way for failure or delay in making delivery of any said picture by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, non-release or delayed release of a picture, non-completion of or delay in completing negatives or positive prints of any picture, or destruction thereof, failure or delay of any other exhibitor in returning a print to the Distributor, or by reason of causes not within the control of the Distributor, whether of a similar or of any other nature.

FOURTH: (1) The Exhibitor shall exhibit the said pictures only at the theatre above named and on the dates authorized therefor under penalties for infringement of copyright.

(2) The Exhibitor shall announce and advertise each of said pictures as a Paramount Picture and shall use only such advertising matter in connection therewith as the Exhibitor shall obtain direct from the Distributor, or as the Distributor shall consent to, and shall not sell or otherwise dispose of any such advertising matter.

(3) The Exhibitor shall project the prints as delivered without cutting or alteration.

(4) The Exhibitor shall charge an actual admission fee of at least cents (c.) at said theatre on the dates when said pictures shall be exhibited thereat.

(5) The Exhibitor agrees to return all positive prints, containers, et cetera, in the same condition as they were received, except for reasonable wear and tear due to proper use thereof. The Exhibitor shall pay to the Distributor the sum of five cents for each linear foot of print not returned, or destroyed or injured in any way, in the interval between delivery thereof to the Exhibitor and redelivery thereof to the Distributor. Such payment shall not transfer title thereto or any interest therein to the Exhibitor or to any other party.

(6) The Exhibitor shall deliver to the above mentioned Exchange or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation, all prints, et cetera, furnished by the Distributor, immediately following the authorized exhibition dates of each said picture. The Exhibitor shall pay all delivery charges both ways between the said Exchange and the Exhibitor's theatre. All carriers shall be the agents of the Exhibitor.

(7) The Exhibitor shall indemnify the Distributor on account of any loss, damage or expense resulting from the failure of the Exhibitor to deliver any print in accordance with the provisions of Section "6" of this article.

(8) If this agreement calls for payment computed upon gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre from the exhibition of each picture, upon forms supplied by the Distributor should the latter so demand. The Distributor shall have access at all reasonable times for the purpose of inspection, to the box office and to all books, tickets, government tax reports and other records pertaining to the receipts for the period of exhibition of said pictures.

FIFTH: This license is personal to the Exhibitor and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The loss or transfer by the Exhibitor of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Exhibitor from his liability and obligations under this agreement; but the Distributor may license any of said pictures to the Exhibitor's successor at said theatre, for the account of the Exhibitor, and the Exhibitor shall be liable for any loss of revenue that may result therefrom.

SIXTH: If the Exhibitor shall default in the performance or observance of any term, agreement or condition herein contained, or in the performance of any other contract now or hereafter existing between the parties hereto, the Distributor may withhold delivery of any pictures until such default shall have been cured, or may terminate this agreement and license by mailing or delivering to the Exhibitor a written notice of its intention so to do, and may retain all moneys theretofore paid by the Exhibitor hereunder. The rights and remedies herein enumerated shall be in addition to and not in lieu of any other provisions hereof and any other rights and remedies which the Distributor may have at law or in equity.

Waiver by the Distributor of any default or any consent given by the Distributor shall be a waiver or consent in the specific instance only.

SEVENTH: Any claim by the Exhibitor arising hereunder shall be presented to the Distributor by written notice served by registered letter, addressed to the Distributor at its above named Exchange, within twenty (20) days after the occurrence of the act, event or default upon which said claim is based; said notice shall set forth in detail the time when and the place where said claim arose and the nature and substance of the claim asserted. The giving of such notice in the manner and within the time hereinabove described and limited shall be a condition precedent to the maintenance of any action or proceeding upon such claim. No action or proceeding shall be commenced until the expiration of sixty (60) days from the date of such notice and no such action or proceeding shall be maintained on such claim unless commenced within six (6) months after the date of such act, event or default.

EIGHTH: This license shall not be valid until executed on behalf of FAMOUS PLAYERS-LASKY CORPORATION by one of its officers or by its General Manager, Sales Manager or District Manager, and until so executed shall be deemed to be an application by the Exhibitor for a license. The receipt and deposit or collection by the Distributor of any money, check, or other instrument for the payment of money tendered as the first payment hereunder or any other act of the Distributor shall not create an agreement between the parties without execution as herein provided. No alteration of this license agreement or addition thereto shall be valid unless in writing, signed by one of the officials herein enumerated.

All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the Distributor.

NINTH: The Exhibitor agrees to pay to the Distributor on execution hereof the sum of Dollars ($), as payment on account of the sums last payable hereunder, but the Distributor may at any time apply the whole or any part of said sum upon any claim which the Distributor may have against the Exhibitor, notifying the Exhibitor of such application.

IN WITNESS WHEREOF, that parties hereto have duly executed these presents the day and year first above written.

FAMOUS PLAYERS-LASKY CORPORATION

By _____

LICENSE FOR EXHIBITION OF PARAMOUNT PICTURES

EXCHANGE AT.....

Agreement made in quadruplicate, this.....day of.....192....., between FAMOUS PLAYERS-LASKY CORPORATION, hereinafter called the "Distributor," and..... ..... operating the ..... Theatre, at No..... Street, in the City (Town) of ....., State of.....hereinafter called the "Exhibitor,"

WITNESSETH: That in consideration of the mutual covenants herein contained, the parties hereby agree as follows:

FIRST: The Distributor grants to the Exhibitor a license to exhibit only at the above named theatre and at the times herein provided, one print of each of the motion pictures released by the Distributor under the production numbers specified in the schedule below, the titles of which are subject to change by the Distributor at any time. The cast (excepting the star) and other features announced for any pictures hereunder are also subject to change.

(A) PRODUCTION NUMBERS	(B) TITLES OF PICTURES	(C) CONSECUTIVE DAYS RUN	(D) MINIMUM GUARANTEED LICENSE FEE	(E) GROSS RECEIPTS IN EXCESS OF WHICH DISTRIBUTOR SHARES	(F) DISTRIBUTOR'S SHARE OF GROSS RECEIPTS	(G) EXHIBITION DATES	
						MONTH	DATES
2201	The Dictator		$	$			
2203	If You Believe It, It's So						
2204	The Bonded Woman						
2205	The Top of New York						
2206	The Loves of Pharaoh						
2207	Her Gilded Cage						
2208	Nice People						
2209	Blood and Sand						
2211	The Siren Call						
2212	While Satan Sleeps						
2213	Manslaughter						
2214	Mysteries of India						
2215	Pink Gods						
2216	The Old Homestead						
2218	Burning Sands						
2219	The Ghost Breaker						
2220	The Cowboy and The Lady						
2221	To Have and To Hold						
2222	The Man Who Saw Tomorrow						
2223	On the High Seas						
2224	The Young Rajah						
2225	Anna Ascends						
2226	Clarence						
2227	The Impossible Mrs. Bellew						
2229	Ebb Tide						
2231	Outcast						
2232	Singed Wings						
2233	Back Home and Broke						
2234	A Daughter of Luxury						
2235	Kick In						
2236	Thirty Days						
2238	A Spanish Cavalier						
2239	Making a Man						
2240	Missing Millions						
2241	Notoriety						

EXHIBITOR'S COPY OF APPLICATION FOR CONTRACT

SECOND: The Exhibitor hereby *absolutely reserves* for the Distributor the dates specified in the schedule and agrees to exhibit the said pictures, in said theatre, on said dates. On two weeks' written notice to the Exhibitor, the Distributor may, from time to time, interchange said dates and pictures and the Exhibitor agrees to exhibit said pictures accordingly.

The Exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected) received by the Exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in Column "D" are payable at the above named Exchange seven days in advance of exhibition dates set for the respective pictures. Sums referred to in Column "F" are payable at said Exchange immediately following the exhibition of the respective pictures.

THIRD: The Distributor agrees to furnish to the Exhibitor one print of each of said pictures for exhibition in said theatre at the times set therefor; but the Distributor shall not be liable in any way for failure or delay in making delivery of any said picture by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, non-release or delayed release of a picture, non-completion of or delay in completing negatives or positive prints of any picture, or destruction thereof, failure or delay of any other exhibitor in returning a print to the Distributor, or by reason of causes not within the control of the Distributor, whether of a similar or of any other nature.

FOURTH: (1) The Exhibitor shall exhibit the said pictures only at the theatre above named and on the dates authorized therefor under penalties for infringement of copyright.

(2) The Exhibitor shall announce and advertise each of said pictures as a Paramount Picture and shall use only such advertising matter in connection therewith as the Exhibitor shall obtain direct from the Distributor, or as the Distributor shall consent to, and shall not sell or otherwise dispose of any such advertising matter.

(3) The Exhibitor shall project the prints as delivered without cutting or alteration.

(4) The Exhibitor shall charge an actual admission fee of at least cents (c.) at said theatre on the dates when said pictures shall be exhibited thereat.

(5) The Exhibitor agrees to return all positive prints, containers, et cetera, in the same condition as they were received, except for reasonable wear and tear due to proper use thereof. The Exhibitor shall pay to the Distributor the sum of five cents for each linear foot of print not returned, or destroyed or injured in any way, in the interval between delivery thereof to the Exhibitor and redelivery thereof to the Distributor. Such payment shall not transfer title thereto or any interest therein to the Exhibitor or to any other party.

(6) The Exhibitor shall deliver to the above mentioned Exchange or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation, all prints, et cetera, furnished by the Distributor, immediately following the authorized exhibition dates of each said picture. The Exhibitor shall pay all delivery charges both ways between the said Exchange and the Exhibitor's theatre. All carriers shall be the agents of the Exhibitor.

(7) The Exhibitor shall indemnify the Distributor on account of any loss, damage or expense resulting from the failure of the Exhibitor to deliver any print in accordance with the provisions of Section "6" of this article.

(8) If this agreement calls for payment computed upon gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre from the exhibition of each picture, upon forms supplied by the Distributor should the latter so demand. The Distributor shall have access at all reasonable times for the purpose of inspection, to the box office and to all books, tickets, government tax reports and other records pertaining to the receipts for the period of exhibition of said pictures.

FIFTH: This license is personal to the Exhibitor and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The loss or transfer by the Exhibitor of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Exhibitor from his liability and obligations under this agreement; but the Distributor may license any of said pictures to the Exhibitor's successor at said theatre, for the account of the Exhibitor, and the Exhibitor shall be liable for any loss of revenue that may result therefrom.

SIXTH: If the Exhibitor shall default in the performance or observance of any term, agreement or condition herein contained, or in the performance of any other contract now or hereafter existing between the parties hereto, the Distributor may withhold delivery of any pictures until such default shall have been cured, or may terminate this agreement and license by mailing or delivering to the Exhibitor a written notice of its intention so to do, and may retain all moneys theretofore paid by the Exhibitor hereunder. The rights and remedies herein enumerated shall be in addition to and not in lieu of any other provisions hereof and any other rights and remedies which the Distributor may have at law or in equity.

Waiver by the Distributor of any default or any consent given by the Distributor shall be a waiver or consent in the specific instance only.

SEVENTH: Any claim by the Exhibitor arising hereunder shall be presented to the Distributor by written notice served by registered letter, addressed to the Distributor at its above named Exchange, within twenty (20) days after the occurrence of the act, event or default upon which said claim is based; said notice shall set forth in detail the time when and the place where said claim arose and the nature and substance of the claim asserted. The giving of such notice in the manner and within the time hereinabove described and limited shall be a condition precedent to the maintenance of any action or proceeding upon such claim. No action or proceeding shall be commenced until the expiration of sixty (60) days from the date of such notice and no such action or proceeding shall be maintained on such claim unless commenced within six (6) months after the date of such act, event or default.

EIGHTH: This license shall not be valid until executed on behalf of FAMOUS PLAYERS-LASKY CORPORATION by one of its officers or by its General Manager, Sales Manager or District Manager, and until so executed shall be deemed to be an application by the Exhibitor for a license. The receipt and deposit or collection by the Distributor of any money, check, or other instrument for the payment of money tendered as the first payment hereunder or any other act of the Distributor shall not create an agreement between the parties without execution as herein provided. No alteration of this license agreement or addition thereto shall be valid unless in writing, signed by one of the officials herein enumerated.

All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the Distributor.

NINTH: The Exhibitor agrees to pay to the Distributor on execution hereof the sum of Dollars ($), as payment on account of the sums last payable hereunder, but the Distributor may at any time apply the whole or any part of said sum upon any claim which the Distributor may have against the Exhibitor, notifying the Exhibitor of such application.

IN WITNESS WHEREOF, that parties hereto have duly executed these presents the day and year first above written.

FAMOUS PLAYERS-LASKY CORPORATION

By _____

_____

LICENSE FOR EXHIBITION OF PARAMOUNT PICTURES

EXCHANGE AT.....

Agreement made in quadruplicate, this .....day of .....192....., between FAMOUS PLAYERS-LASKY CORPORATION, hereinafter called the "Distributor," and.....operating the .....Theatre, at No..... Street, in the City (Town) of ....., State of.....hereinafter called the "Exhibitor,"

WITNESSETH: That in consideration of the mutual covenants herein contained, the parties hereby agree as follows:

FIRST: The Distributor grants to the Exhibitor a license to exhibit only at the above named theatre and at the times herein provided, one print of each of the motion pictures released by the Distributor under the production numbers specified in the schedule below, the titles of which are subject to change by the Distributor at any time. The cast (excepting the star) and other features announced for any pictures hereunder are also subject to change.

(A) PRODUCTION NUMBERS	(B) TITLES OF PICTURES	(C) CONSECUTIVE DAYS RUN	(D) MINIMUM GUARANTEED LICENSE FEE	(E) GROSS RECEIPTS IN EXCESS OF WHICH DISTRIBUTOR SHARES	(F) DISTRIBUTOR'S SHARE OF GROSS RECEIPTS	(G) EXHIBITION DATES	
						MONTH	DATES
2201	The Dictator		$	$			
2203	If You Believe It, It's So						
2204	The Bonded Woman						
2205	The Top of New York						
2206	The Loves of Pharaoh						
2207	Her Gilded Cage						
2208	Nice People						
2209	Blood and Sand						
2211	The Siren Call						
2212	While Satan Sleeps						
2213	Manslaughter						
2214	Mysteries of India						
2215	Pink Gods						
2216	The Old Homestead						
2218	Burning Sands						
2219	The Ghost Breaker						
2220	The Cowboy and The Lady						
2221	To Have and to Hold						
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2223	On the High Seas						
2224	The Young Rajah						
2225	Anna Ascends						
2226	Clarence						
2227	The Impossible Mrs. Bellew						
2229	Ebb Tide						
2231	Outcast						
2232	Singed Wings						
2233	Back Home and Broke						
2234	A Daughter of Luxury						
2235	Kick In						
2236	Thirty Days						
2238	A Spanish Cavalier						
2239	Making a Man						
2240	Missing Millions						
2241	Notoriety						

SECOND: The Exhibitor hereby *absolutely reserves* for the Distributor the dates specified in the schedule and agrees to exhibit the said pictures, in said theatre, on said dates. On two weeks' written notice to the Exhibitor, the Distributor may, from time to time, interchange said dates and pictures and the Exhibitor agrees to exhibit said pictures accordingly.

The Exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected) received by the Exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in Column "D" are payable at the above named Exchange seven days in advance of exhibition dates set for the respective pictures. Sums referred to in Column "F" are payable at said Exchange immediately following the exhibition of the respective pictures.

THIRD: The Distributor agrees to furnish to the Exhibitor one print of each of said pictures for exhibition in said theatre at the times set therefor; but the Distributor shall not be liable in any way for failure or delay in making delivery of any said picture by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, non-release or delayed release of a picture, non-completion of or delay in completing negatives or positive prints of any picture, or destruction thereof, failure or delay of any other exhibitor in returning a print to the Distributor, or by reason of causes not within the control of the Distributor, whether of a similar or of any other nature.

FOURTH: (1) The Exhibitor shall exhibit the said pictures only at the theatre above named and on the dates authorized therefor under penalties for infringement of copyright.

(2) The Exhibitor shall announce and advertise each of said pictures as a Paramount Picture and shall use only such advertising matter in connection therewith as the Exhibitor shall obtain direct from the Distributor, or as the Distributor shall consent to, and shall not sell or otherwise dispose of any such advertising matter.

(3) The Exhibitor shall project the prints as delivered without cutting or alteration.

(4) The Exhibitor shall charge an actual admission fee of at least cents (c.) at said theatre on the dates when said pictures shall be exhibited thereat.

(5) The Exhibitor agrees to return all positive prints, containers, et cetera, in the same condition as they were received, except for reasonable wear and tear due to proper use thereof. The Exhibitor shall pay to the Distributor the sum of five cents for each linear foot of print not returned, or destroyed or injured in any way, in the interval between delivery thereof to the Exhibitor and redelivery thereof to the Distributor. Such payment shall not transfer title thereto or any interest therein to the Exhibitor or to any other party.

(6) The Exhibitor shall deliver to the above mentioned Exchange or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation, all prints, et cetera, furnished by the Distributor, immediately following the authorized exhibition dates of said picture. The Exhibitor shall pay all delivery charges both ways between the said Exchange and the Exhibitor's theatre. All carriers shall be the agents of the Exhibitor.

(7) The Exhibitor shall indemnify the Distributor on account of any loss, damage or expense resulting from the failure of the Exhibitor to deliver any print in accordance with the provisions of Section "6" of this article.

(8) If this agreement calls for payment computed upon gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre from the exhibition of each picture, upon forms supplied by the Distributor should the latter so demand. The Distributor shall have access at all reasonable times for the purpose of inspection, to the box office and to all books, tickets, government tax reports and other records pertaining to the receipts for the period of exhibition of said pictures.

FIFTH: This license is personal to the Exhibitor and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The loss or transfer by the Exhibitor of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Exhibitor from his liability and obligations under this agreement; but the Distributor may license any of said pictures to the Exhibitor's successor at said theatre, for the account of the Exhibitor, and the Exhibitor shall be liable for any loss of revenue that may result therefrom.

SIXTH: If the Exhibitor shall default in the performance or observance of any term, agreement or condition herein contained, or in the performance of any other contract now or hereafter existing between the parties hereto, the Distributor may withhold delivery of any pictures until such default shall have been cured, or may terminate this agreement and license by mailing or delivering to the Exhibitor a written notice of its intention so to do, and may retain all moneys theretofore paid by the Exhibitor hereunder. The rights and remedies herein enumerated shall be in addition to and not in lieu of any other provisions hereof and any other rights and remedies which the Distributor may have at law or in equity.

Waiver by the Distributor of any default or any consent given by the Distributor shall be a waiver or consent in the specific instance only.

SEVENTH: Any claim by the Exhibitor arising hereunder shall be presented to the Distributor by written notice served by registered letter, addressed to the Distributor at its above named Exchange, within twenty (20) days after the occurrence of the act, event or default upon which said claim is based; said notice shall set forth in detail the time when and the place where said claim arose and the nature and substance of the claim asserted. The giving of such notice in the manner and within the time hereinabove described and limited shall be a condition precedent to the maintenance of any action or proceeding upon such claim. No action or proceeding shall be commenced until the expiration of sixty (60) days from the date of such notice and no such action or proceeding shall be maintained on such claim unless commenced within six (6) months after the date of such act, event or default.

EIGHTH: This license shall not be valid until executed on behalf of FAMOUS PLAYERS-LASKY CORPORATION by one of its officers or by its General Manager, Sales Manager or District Manager, and until so executed shall be deemed to be an application by the Exhibitor for a license. The receipt and deposit or collection by the Distributor of any money, check, or other instrument for the payment of money tendered as the first payment hereunder or any other act of the Distributor shall not create an agreement between the parties without execution as herein provided. No alteration of this license agreement or addition thereto shall be valid unless in writing, signed by one of the officials herein enumerated.

All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the Distributor.

NINTH: The Exhibitor agrees to pay to the Distributor on execution hereof the sum of Dollars ($), as payment on account of the sums last payable hereunder, but the Distributor may at any time apply the whole or any part of said sum upon any claim which the Distributor may have against the Exhibitor, notifying the Exhibitor of such application.

IN WITNESS WHEREOF, that parties hereto have duly executed these presents the day and year first above written.

FAMOUS PLAYERS-LASKY CORPORATION

By _____

_____

LICENSE FOR EXHIBITION OF PARAMOUNT PICTURES

EXCHANGE AT.....

Agreement made in quadruplicate, this .....day of .....192....., between FAMOUS PLAYERS-LASKY CORPORATION, hereinafter called the "Distributor," and.....operating the .....Theatre, at No..... Street, in the City (Town) of ....., State of.....hereinafter called the "Exhibitor,"

WITNESSETH: That in consideration of the mutual covenants herein contained, the parties hereby agree as follows:

FIRST: The Distributor grants to the Exhibitor a license to exhibit only at the above named theatre and at the times herein provided, one print of each of the motion pictures released by the Distributor under the production numbers specified in the schedule below, the titles of which are subject to change by the Distributor at any time. The cast (excepting the star) and other features announced for any pictures hereunder are also subject to change.

(A) PRODUCTION NUMBERS	(B) TITLES OF PICTURES	(C) CONSECUTIVE DAYS RUN	(D) MINIMUM GUARANTEED LICENSE FEE	(E) GROSS RECEIPTS IN EXCESS OF WHICH DISTRIBUTOR SHARES	(F) DISTRIBUTOR'S SHARE OF GROSS RECEIPTS	(G) EXHIBITION DATES	
						MONTH	DATES
2201	THE DICTATOR		$	$			
2203	IF YOU BELIEVE IT, IT'S SO						
2204	THE BONDED WOMAN						
2205	THE TOP OF NEW YORK						
2206	THE LOVES OF PHARAOH						
2207	HER GILDED CAGE						
2208	NICE PEOPLE						
2209	BLOOD AND SAND						
2211	THE SIREN CALL						
2212	WHILE SATAN SLEEPS						
2213	MANSLAUGHTER						
2214	MYSTERIES OF INDIA						
2215	PINK GODS						
2216	THE OLD HOMESTEAD						
2218	BURNING SANDS						
2219	THE GHOST BREAKER						
2220	THE COWBOY AND THE LADY						
2221	TO HAVE AND TO HOLD						
2222	THE MAN WHO SAW TOMORROW						
2223	ON THE HIGH SEAS						
2224	THE YOUNG RAJAH						
2225	ANNA ASCENDS						
2226	CLARENCE						
2227	THE IMPOSSIBLE MRS. BELLEW						
2229	EBB TIDE						
2231	OUTCAST						
2232	SINGED WINGS						
2233	BACK HOME AND BROKE						
2234	A DAUGHTER OF LUXURY						
2235	KICK IN						
2236	THIRTY DAYS						
2238	A SPANISH CAVALIER						
2239	MAKING A MAN						
2240	MISSING MILLIONS						
2241	NOTORIETY						

SECOND: The Exhibitor hereby *absolutely reserves* for the Distributor the dates specified in the schedule and agrees to exhibit the said pictures, in said theatre, on said dates. On two weeks' written notice to the Exhibitor, the Distributor may, from time to time, interchange said dates and pictures and the Exhibitor agrees to exhibit said pictures accordingly.

The Exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected) received by the Exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in Column "D" are payable at the above named Exchange seven days in advance of exhibition dates set for the respective pictures. Sums referred to in Column "F" are payable at said Exchange immediately following the exhibition of the respective pictures.

THIRD: The Distributor agrees to furnish to the Exhibitor one print of each of said pictures for exhibition in said theatre at the times set therefor; but the Distributor shall not be liable in any way for failure or delay in making delivery of any said picture by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, non-release or delayed release of a picture, non-completion of or delay in completing negatives or positive prints of any picture, or destruction thereof, failure or delay of any other exhibitor in returning a print to the Distributor, or by reason of causes not within the control of the Distributor, whether of a similar or of any other nature.

FOURTH: (1) The Exhibitor shall exhibit the said pictures only at the theatre above named and on the dates authorized therefor under penalties for infringement of copyright.

(2) The Exhibitor shall announce and advertise each of said pictures as a Paramount Picture and shall use only such advertising matter in connection therewith as the Exhibitor shall obtain direct from the Distributor, or as the Distributor shall consent to, and shall not sell or otherwise dispose of any such advertising matter.

(3) The Exhibitor shall project the prints as delivered without cutting or alteration.

(4) The Exhibitor shall charge an actual admission fee of at least cents (c.) at said theatre on the dates when said pictures shall be exhibited thereat.

(5) The Exhibitor agrees to return all positive prints, containers, et cetera, in the same condition as they were received, except for reasonable wear and tear due to proper use thereof. The Exhibitor shall pay to the Distributor the sum of five cents for each linear foot of print not returned, or destroyed or injured in any way, in the interval between delivery thereof to the Exhibitor and redelivery thereof to the Distributor. Such payment shall not transfer title thereto or any interest therein to the Exhibitor or to any other party.

(6) The Exhibitor shall deliver to the above mentioned Exchange or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation, all prints, et cetera, furnished by the Distributor, immediately following the authorized exhibition dates of said picture. The Exhibitor shall pay all delivery charges both ways between the said Exchange and the Exhibitor's theatre. All carriers shall be the agents of the Exhibitor.

(7) The Exhibitor shall indemnify the Distributor on account of any loss, damage or expense resulting from the failure of the Exhibitor to deliver any print in accordance with the provisions of Section "6" of this article.

(8) If this agreement calls for payment computed upon gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre from the exhibition of each picture, upon forms supplied by the Distributor should the latter so demand. The Distributor shall have access at all reasonable times for the purpose of inspection, to the box office and to all books, tickets, government tax reports and other records pertaining to the receipts for the period of exhibition of said pictures.

FIFTH: This license is personal to the Exhibitor and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The loss or transfer by the Exhibitor of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Exhibitor from his liability and obligations under this agreement; but the Distributor may license any of said pictures to the Exhibitor's successor at said theatre, for the account of the Exhibitor, and the Exhibitor shall be liable for any loss of revenue that may result therefrom.

SIXTH: If the Exhibitor shall default in the performance or observance of any term, agreement or condition herein contained, or in the performance of any other contract now or hereafter existing between the parties hereto, the Distributor may withhold delivery of any pictures until such default shall have been cured, or may terminate this agreement and license by mailing or delivering to the Exhibitor a written notice of its intention so to do, and may retain all moneys theretofore paid by the Exhibitor hereunder. The rights and remedies herein enumerated shall be in addition to and not in lieu of any other provisions hereof and any other rights and remedies which the Distributor may have at law or in equity.

Waiver by the Distributor of any default or any consent given by the Distributor shall be a waiver or consent in the specific instance only.

SEVENTH: Any claim by the Exhibitor arising hereunder shall be presented to the Distributor by written notice served by registered letter, addressed to the Distributor at its above named Exchange, within twenty (20) days after the occurrence of the act, event or default upon which said claim is based; said notice shall set forth in detail the time when and the place where said claim arose and the nature and substance of the claim asserted. The giving of such notice in the manner and within the time hereinabove described and limited shall be a condition precedent to the maintenance of any action or proceeding upon such claim. No action or proceeding shall be commenced until the expiration of sixty (60) days from the date of such notice and no such action or proceeding shall be maintained on such claim unless commenced within six (6) months after the date of such act, event or default.

EIGHTH: This license shall not be valid until executed on behalf of FAMOUS PLAYERS-LASKY CORPORATION by one of its officers or by its General Manager, Sales Manager or District Manager, and until so executed shall be deemed to be an application by the Exhibitor for a license. The receipt and deposit or collection by the Distributor of any money, check, or other instrument for the payment of money tendered as the first payment hereunder or any other act of the Distributor shall not create an agreement between the parties without execution as herein provided. No alteration of this license agreement or addition thereto shall be valid unless in writing, signed by one of the officials herein enumerated.

All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the Distributor.

NINTH: The Exhibitor agrees to pay to the Distributor on execution hereof the sum of Dollars ($), as payment on account of the sums last payable hereunder, but the Distributor may at any time apply the whole or any part of said sum upon any claim which the Distributor may have against the Exhibitor, notifying the Exhibitor of such application.

IN WITNESS WHEREOF, that parties hereto have duly executed these presents the day and year first above written.

FAMOUS PLAYERS-LASKY CORPORATION

By _____

_____

LICENSE FOR EXHIBITION OF PARAMOUNT PICTURES

EXCHANGE AT.....

Agreement made in quadruplicate, this.....day of.....192....., between FAMOUS PLAYERS-LASKY CORPORATION, hereinafter called the "Distributor," and..... operating the ..... Theatre, at No..... Street, in the City (Town) of ....., State of.....hereinafter called the "Exhibitor,"

WITNESSETH: That in consideration of the mutual covenants herein contained, the parties hereby agree as follows:

FIRST: The Distributor grants to the Exhibitor a license to exhibit only at the above named theatre and at the times herein provided, one print of each of the motion pictures released by the Distributor under the production numbers specified in the schedule below, the titles of which are subject to change by the Distributor at any time. The cast (excepting the star) and other features announced for any pictures hereunder are also subject to change.

(A) PRODUCTION NUMBERS	(B) TITLES OF PICTURES	(C) CONSECUTIVE DAYS RUN	(D) MINIMUM GUARANTEED LICENSE FEE	(E) GROSS RECEIPTS IN EXCESS OF WHICH DISTRIBUTOR SHARES	(F) DISTRIBUTOR'S SHARE OF GROSS RECEIPTS	(G) EXHIBITION DATES	
						MONTH	DATES
2201	The Dictator		$	$			
2203	If You Believe It, It's So						
2204	The Bonded Woman						
2205	The Top of New York						
2206	The Loves of Pharaoh						
2207	Her Gilded Cage						
2208	Nice People						
2209	Blood and Sand						
2211	The Siren Call						
2212	While Satan Sleeps						
2213	Manslaughter						
2214	Mysteries of India						
2215	Pink Gods						
2216	The Old Homestead						
2218	Burning Sands						
2219	The Ghost Breaker						
2220	The Cowboy and The Lady						
2221	To Have and To Hold						
2222	The Man Who Saw Tomorrow						
2223	On the High Seas						
2224	The Young Rajah						
2225	Anna Ascends						
2226	Clarence						
2227	The Impossible Mrs. Bellew						
2229	Ebb Tide						
2231	Outcast						
2232	Singed Wings						
2233	Back Home and Broke						
2234	A Daughter of Luxury						
2235	Kick In						
2236	Thirty Days						
2238	A Spanish Cavalier						
2239	Making a Man						
2240	Missing Millions						
2241	Notoriety						

SECOND: The Exhibitor hereby *absolutely reserves* for the Distributor the dates specified in the schedule and agrees to exhibit the said pictures, in said theatre, on said dates. On two weeks' written notice to the Exhibitor, the Distributor may, from time to time, interchange said dates and pictures and the Exhibitor agrees to exhibit said pictures accordingly.

The Exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected) received by the Exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in Column "D" are payable at the above named Exchange seven days in advance of exhibition dates set for the respective pictures. Sums referred to in Column "F" are payable at said Exchange immediately following the exhibition of the respective pictures.

THIRD: The Distributor agrees to furnish to the Exhibitor one print of each of said pictures for exhibition in said theatre at the times set therefor; but the Distributor shall not be liable in any way for failure or delay in making delivery of any said picture by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, non-release or delayed release of a picture, non-completion of or delay in completing negatives or positive prints of any picture, or destruction thereof, failure or delay of any other exhibitor in returning a print to the Distributor, or by reason of causes not within the control of the Distributor, whether of a similar or of any other nature.

FOURTH: (1) The Exhibitor shall exhibit the said pictures only at the theatre above named and on the dates authorized therefor under penalties for infringement of copyright.

(2) The Exhibitor shall announce and advertise each of said pictures as a Paramount Picture and shall use only such advertising matter in connection therewith as the Exhibitor shall obtain direct from the Distributor, or as the Distributor shall consent to, and shall not sell or otherwise dispose of any such advertising matter.

(3) The Exhibitor shall project the prints as delivered without cutting or alteration.

(4) The Exhibitor shall charge an actual admission fee of at least cents (c.) at said theatre on the dates when said pictures shall be exhibited thereat.

(5) The Exhibitor agrees to return all positive prints, containers, et cetera, in the same condition as they were received, except for reasonable wear and tear due to proper use thereof. The Exhibitor shall pay to the Distributor the sum of five cents for each linear foot of print not returned, or destroyed or injured in any way, in the interval between delivery thereof to the Exhibitor and redelivery thereof to the Distributor. Such payment shall not transfer title thereto or any interest therein to the Exhibitor or to any other party.

(6) The Exhibitor shall deliver to the above mentioned Exchange or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation, all prints, et cetera, furnished by the Distributor, immediately following the authorized exhibition dates of each said picture. The Exhibitor shall pay all delivery charges both ways between the said Exchange and the Exhibitor's theatre. All carriers shall be the agents of the Exhibitor.

(7) The Exhibitor shall indemnify the Distributor on account of any loss, damage or expense resulting from the failure of the Exhibitor to deliver any print in accordance with the provisions of Section "6" of this article.

(8) If this agreement calls for payment computed upon gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre from the exhibition of each picture, upon forms supplied by the Distributor should the latter so demand. The Distributor shall have access at all reasonable times for the purpose of inspection, to the box office and to all books, tickets, government tax reports and other records pertaining to the receipts for the period of exhibition of said pictures.

FIFTH: This license is personal to the Exhibitor and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The loss or transfer by the Exhibitor of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Exhibitor from his liability and obligations under this agreement; but the Distributor may license any of said pictures to the Exhibitor's successor at said theatre, for the account of the Exhibitor, and the Exhibitor shall be liable for any loss of revenue that may result therefrom.

SIXTH: If the Exhibitor shall default in the performance or observance of any term, agreement or condition herein contained, or in the performance of any other contract now or hereafter existing between the parties hereto, the Distributor may withhold delivery of any pictures until such default shall have been cured, or may terminate this agreement and license by mailing or delivering to the Exhibitor a written notice of its intention so to do, and may retain all moneys theretofore paid by the Exhibitor hereunder. The rights and remedies herein enumerated shall be in addition to and not in lieu of any other provisions hereof and any other rights and remedies which the Distributor may have at law or in equity.

Waiver by the Distributor of any default or any consent given by the Distributor shall be a waiver or consent in the specific instance only.

SEVENTH: Any claim by the Exhibitor arising hereunder shall be presented to the Distributor by written notice served by registered letter, addressed to the Distributor at its above named Exchange, within twenty (20) days after the occurrence of the act, event or default upon which said claim is based; said notice shall set forth in detail the time when and the place where said claim arose and the nature and substance of the claim asserted. The giving of such notice in the manner and within the time hereinabove described and limited shall be a condition precedent to the maintenance of any action or proceeding upon such claim. No action or proceeding shall be commenced until the expiration of sixty (60) days from the date of such notice and no such action or proceeding shall be maintained on such claim unless commenced within six (6) months after the date of such act, event or default.

EIGHTH: This license shall not be valid until executed on behalf of FAMOUS PLAYERS-LASKY CORPORATION by one of its officers or by its General Manager, Sales Manager or District Manager, and until so executed shall be deemed to be an application by the Exhibitor for a license. The receipt and deposit or collection by the Distributor of any money, check, or other instrument for the payment of money tendered as the first payment hereunder or any other act of the Distributor shall not create an agreement between the parties without execution as herein provided. No alteration of this license agreement or addition thereto shall be valid unless in writing, signed by one of the officials herein enumerated.

All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the Distributor.

NINTH: The Exhibitor agrees to pay to the Distributor on execution hereof the sum of Dollars ($), as payment on account of the sums last payable hereunder, but the Distributor may at any time apply the whole or any part of said sum upon any claim which the Distributor may have against the Exhibitor, notifying the Exhibitor of such application.

IN WITNESS WHEREOF, the parties hereto have duly executed these presents the day and year first above written.

FAMOUS PLAYERS-LASKY CORPORATION

By _____

_____

PARAMOUNT PICTURES BOOKING SCHEDULE

—: *FOR* :—

_____ *Theatre, City* _____, *State* _____

Prod. No. 2201 THE DICTATOR *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2203** IF YOU BELIEVE IT, IT'S SO *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2204** THE BONDED WOMAN *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2205** THE TOP OF NEW YORK *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2206** THE LOVES OF PHARAOH *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2207 HER GILDED CAGE *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2208** NICE PEOPLE *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2209** BLOOD AND SAND *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2210** VALLEY OF SILENT MEN *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2211** THE SIREN CALL *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2212 WHILE SATAN SLEEPS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2213** MANSLAUGHTER *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2214** MYSTERIES OF INDIA *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2215** PINK GODS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2216** THE OLD HOMESTEAD *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2217 THE FACE IN THE FOG *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2218** BURNING SANDS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2219** THE GHOST BREAKER *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2220** THE COWBOY AND THE LADY *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2221** TO HAVE AND TO HOLD *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2222 THE MAN WHO SAW TOMORROW *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2223** ON THE HIGH SEAS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2224** THE YOUNG RAJAH *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2225** ANNA ASCENDS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2226** CLARENCE *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2227 THE IMPOSSIBLE MRS. BELLEW *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2228** ENEMIES OF WOMEN *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2229** EBB TIDE *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2230** THE PRIDE OF PALOMAR *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2231** OUTCAST *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2232 SINGED WINGS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2233** BACK HOME AND BROKE *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2234** A DAUGHTER OF LUXURY *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2235** KICK IN *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2236** THIRTY DAYS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.
Prod. No. 2237 LITTLE OLD NEW YORK *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2238** A SPANISH CAVALIER *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2239** MAKING A MAN *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2240** MISSING MILLIONS *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.	**Prod. No. 2241** NOTORIETY *BOOKED* Month..... SUN. MON. TUE. WED. THU. FRI. SAT.

More Valuable Than the Kohinoor Diamond

This trademark cost Fifteen Million Dollars—

But it's worth more than that to you!

Since it was first devised, fifteen million dollars have been spent to make it known to every man, woman and child in the world—

To make it known as the symbol of the best pictures that can be made—

To make it known as a guarantee of perfect entertainment.

So when you show Paramount Pictures you are tying up with an advertising campaign that has reached every part of the world continually, for ten years.

When the people of your town see that trademark in your ads, in your lobby, they know they will see a picture with a great story, the finest directorial skill, perfect photography, and a cast of supreme excellence.

If you think advertising is worth a nickel, you *know* this trademark is worth a fortune!

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New York